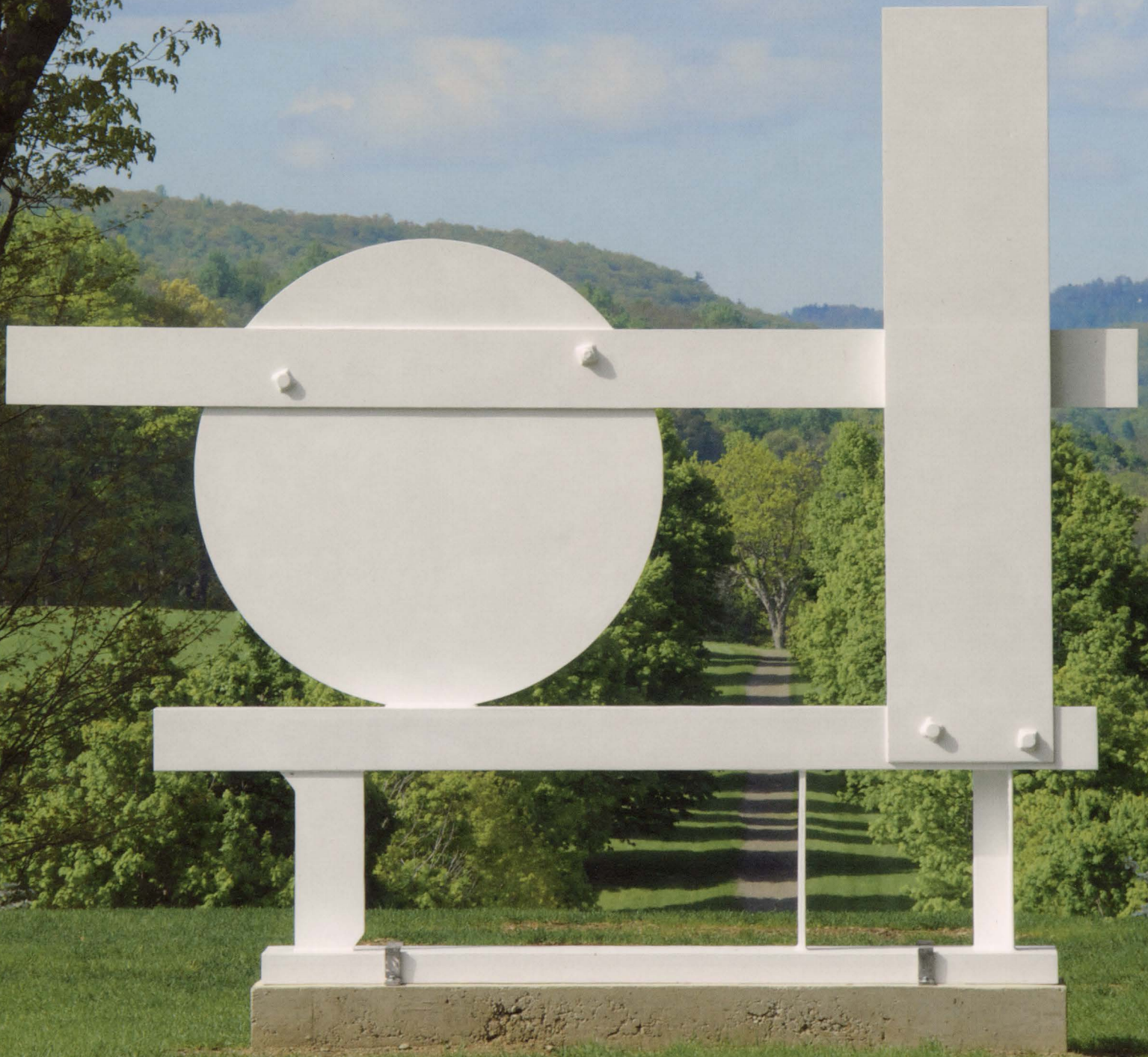


DAVID SMITH

THE WHITE SCULPTURES



**STORM KING
ART CENTER**

DAVID SMITH
THE WHITE SCULPTURES



DAVID SMITH

THE WHITE SCULPTURES

ORGANIZED BY DAVID R. COLLENS AND NORA R. LAWRENCE

FOREWORD BY JOHN P. STERN

**STORM KING
ART CENTER**

Published on the occasion of the exhibition
David Smith: The White Sculptures at Storm King Art Center, New Windsor, New York, May 13–November 12, 2017, organized by David R. Collens, Director and Chief Curator; Nora R. Lawrence, Curator; and Sarah Diver, Curatorial Assistant.

This exhibition is organized by Storm King Art Center in cooperation with the Estate of David Smith.

Edited by Libby Hruska
Designed by Pascale Willi
Production by Christina Grillo

Printed and bound by Trifolio, Italy
Printed on 135gsm Gardapat Kiara

Published by
**STORM KING
ART CENTER**
1 Museum Road
New Windsor, New York 12553
www.stormking.org

© 2017 Storm King Art Center. All rights reserved.

Printed in Italy

Library of Congress control number: 2017936709
ISBN: 978-0-9814531-6-3

Front cover: *Primo Piano III*, 1962

Back cover: *Primo Piano II*, 1962

Endpapers: Untitled, 1955

Page 2: Dan Budnik, (American b. 1933). *Bird's-Eye View of the North Field, David Smith's Home, and Portion of South Field at Bolton Landing, New York*, c. 1962

Pages 6–7 (left to right): *Primo Piano I*, 1962; *Primo Piano II*, 1962; 2 *Circles 2 Crows*, 1963; *Primo Piano III*, 1962

Pages 8–9 (left to right): *Circle and Box (Circle and Ray)*, 1963; Untitled, 1963; *Primo Piano II*, 1962; *Primo Piano III*, 1962

Pages 10–11 (left to right): *Primo Piano II*, 1962; *Primo Piano III*, 1962

Pages 12–13 (left to right): *Primo Piano III*, 1962; *Primo Piano I*, 1962

Please consult the exhibition checklist for full caption information.

Credits

All works by David Smith are © The Estate of David Smith/
Licensed by VAGA, New York, NY.

Private collection © Estate Brassai-RMN-Grand Palais ©
RMN-Grand Palais/ Art Resource, NY: p. 22 (fig. 2)

Colección Patricia Phelps de Cisneros: p. 24 (fig. 3)

Art © 2017 Alberto Giacometti Estate/Licensed by VAGA
and ARS, New York, NY: p. 21 (fig. 1)

Artwork by Maggie Grymes: p. 117 (fig. 16)

Image © courtesy the artist (Corin Hewitt): pp. 112
(figs. 9–11), p. 115 (figs. 12, 14), p. 116 (fig. 15)

© 2017 Estate of László Moholy-Nagy/Artists Rights
Society/ARS, New York; © Artists Rights Society (ARS),
New York/VG Bild-Kunst, Bonn: p. 28 (fig. 5)

Artwork © Erin Shirreff, courtesy Sikkema Jenkins & Co.,
New York: pp. 108 (figs. 3–5), 111 (figs. 6–8)

Photograph Credits

Dan Budnik: p. 2

Imaging Department © President and Fellows of Harvard
College: p. 28

Corin Hewitt: pp. 112, 115 top and bottom, 116, 117

Mark Morosse: p. 24

Photo © RMN-Grand Palais/Jean-Gilles Berizzi: p. 22

Photo by David Smith © The Estate of David Smith/
Licensed by VAGA, New York, NY: pp. 14, 20, 23, 27, 29,
66–87, 104

Photo © Tate, London 2017: p. 21

Jerry L. Thompson: pp. 6–13, 25, 35–63, 88–101, 115 center

Todd White: p. 108 bottom left

Jason Wyche: pp. 108 top and right, 111

CONTENTS

15

FOREWORD AND ACKNOWLEDGMENTS JOHN P. STERN

18

INTRODUCTION DAVID R. COLLENS

20

DAVID SMITH: THE WHITE SCULPTURES NORA R. LAWRENCE

35

PLATES

65

PHOTOGRAPHS

89

DAVID SMITH IN THE COLLECTION OF STORM KING ART CENTER

102

DAVID SMITH: ARTISTS RESPOND

WITH SARAH HAMILL, ERIN SHIRREFF, AND CORIN HEWITT

120

EXHIBITION CHECKLIST

126

LENDERS AND CONTRIBUTORS TO THE EXHIBITION

127

STORM KING ART CENTER PERMANENT STAFF

128

STORM KING ART CENTER BOARD OF TRUSTEES









FOREWORD AND ACKNOWLEDGMENTS

JOHN P. STERN

PRESIDENT, STORM KING ART CENTER

David Smith took great satisfaction in arranging his extraordinary abstract sculptures outside, within the landscape surrounding his Adirondack home and studio in Bolton Landing, New York. His innovative practice of placing sculptures together in the fields of his eighty-six-acre property near Lake George—creating what he referred to as a “sculpture farm”—transformed the trajectory of Storm King Art Center.

My grandfather, Ralph E. (Ted) Ogden, founded Storm King in 1960, in large part to preserve a beautiful estate featuring a Normandy-style chateau—set on a dramatic hill with long views of the Hudson Highlands—that was built in 1935 by his friend and neighbor, Vermont Hatch. Ogden did not have a particular vision in mind for what he would do with the house and property, though he wanted to exhibit art that somehow would engage his love of farming and landscape. Ogden began to collect sculpture for Storm King in Europe in 1961, and he sited the first of these works outside of the building in Hatch’s formal garden, which looked toward Schunnemunk Mountain to the south. In 1966, on the recommendation of his niece, Judy L. Thompson, Ogden drove up to Bolton Landing—just over a year after David Smith’s untimely death in a car crash—to view Smith’s outdoor sculptures for the first time. As an engineer who ran a family hardware-manufacturing business and dairy farm, Ogden must have been impressed by Smith’s skill as a welder and by the incorporation of ordinary farm tools and industrial materials in the artist’s works. He was clearly smitten, and in early 1967 purchased thirteen of the sculptures that became the core of Storm King’s collection. This purchase is still the largest number of Smith sculptures ever acquired at one time. More importantly, this discovery of the artist’s practice of situating his works outdoors was a defining moment for Ogden, sparking his vision for the nascent art center. From that moment on, he decided to focus on new large-scale sculpture, carefully sited in an expansive landscape. He would acquire art to be experienced with long views of mountains, fields, and sky. The timing was fortuitous, as many emerging artists were inspired by the sculpture of David Smith, creating their own large-scale works that used found and industrial materials and that were intended to be shown outdoors.



“2 Circles 2 Crows” (with “Cubi VI” in the Background), Bolton Landing, 1963

David Smith: The White Sculptures celebrates the fiftieth anniversary of Ogden's transformative acquisition in 1967. It is the first exhibition to explore the artist's use of the color white in sculpture, and across media. All three sculptures in Smith's monumental Primo Piano series have been reunited for the first time since their creation and siting at Bolton Landing, in 1962. Presented inside the Museum Building are Smith's earliest constructions, which feature white coral and stones collected from his extended visit to St. Thomas in the Virgin Islands, in 1931–32, with his first wife, artist Dorothy Dehner. Extraordinary photographs by David Smith and Dan Budnik illustrate Smith's interest in and experimentation with the use of the color white.

Many people were integral to the development of this exhibition. We would not have been able to present a comprehensive view of David Smith's engagement with the color white as well as the rich diversity of media within his practice without the help of the Estate of David Smith—in particular, Peter Stevens, Executive Director; Susan Cooke, Associate Director; and Caroline Nelson, Director's Assistant and Researcher. The Estate provided access to the artist's archives, photographs, and artworks, and we are grateful for its wide-ranging assistance, insight, and close collaboration on this exhibition.

I am thankful for those who lent works to the exhibition: the Irma and Norman Braman Art Foundation, The Lipman Family Foundation, Roberts Family Collection, Jon Shirley, Candida Smith, and the Estate of David Smith. The beautiful works on loan from their collections have allowed us to display the diversity of Smith's practice. I am extremely grateful to Storm King's Board of Trustees for its support of this undertaking. I would also like to extend my appreciation to those individuals and entities who contributed funds to bring the exhibition to fruition. *David Smith: The White Sculptures* is made possible by generous lead support from the Hazen Polsky Foundation and the Ohnell Charitable Lead Trust. Support is also provided by the Bafflin Foundation, Roberta and Steven Denning, Agnes Gund, Hauser & Wirth, the Helen Frankenthaler Foundation, the National Endowment for the Arts, Donna and Marvin Schwartz, and Waqas Wajahat. Additional support is provided by Irma and Norman Braman, The Helis Foundation,

The Henry Moore Foundation, The Lipman Family Foundation, Candida Smith and Carroll Cavanagh, and Rebecca Smith and Michael Coffey. Special thanks to The Cowles Charitable Trust, Belle K. Ribicoff, the Robert Lehman Foundation, Inc., and the Terra Foundation for American Art. This program is funded, in part, by the County of Orange and Orange County Tourism. Support for the exhibition catalogue was provided by Furthermore: a program of the J. M. Kaplan Fund.

At Storm King, an innovative curatorial team consisting of David R. Collens, Director and Chief Curator; Nora R. Lawrence, Curator; and Sarah Diver, Curatorial Assistant, shepherded this exhibition from start to finish, and made new discoveries about Smith's work and practice along the way. Mary Ann Carter, Executive Assistant to the Director and Chief Curator, patiently and capably assisted the team in all aspects of exhibition planning and organization. Mike Seaman, Storm King's Director of Facilities and Conservation Specialist, led a talented and dedicated crew, including Mike Cook, Robert Finch, Joel Longinott, Armando Ocampo, Mike Odynsky, and Howard Seaman, that worked through the winter and into the spring, indoors and out, on conservation and installation of Smith's works.

Across Storm King, many other departments contributed to this exhibition. Rachel Coker worked tirelessly with the External Affairs staff to fund and promote the exhibition, and to organize related events. Victoria Lichtendorf led the education team that organized high-quality exhibition programming and provided our visitors with informative docent tours and on-site guides. Anthony Davidowitz, along with his team, offered invaluable administrative support as this exhibition unfolded. Storm King's entire staff assisted with the exhibition in myriad ways, and I am grateful for my extraordinary colleagues.

This catalogue and the accompanying exhibition materials were designed by Pascale Willi, with production management by Christina Grillo and editing by Libby Hruska, as well as the Chair of our Board of Trustees, James H. Ottaway, Jr.

INTRODUCTION

DAVID R. COLLENS

DIRECTOR AND CHIEF CURATOR, STORM KING ART CENTER

In the summer of 1972, while working at the Solomon R. Guggenheim Museum, I had the chance to admire David Smith's stainless-steel sculpture *Cubi XXVII* (1965), which had been installed outdoors. The artist had used an electric grinder to create a surface that had a three-dimensional appearance, and I was captivated by the way the resulting work reflected the natural light. With a keen interest in seeing more, I asked Louise Svendsen, a senior curator, where I could see additional Smith sculptures. Her response was Storm King Art Center, where, she told me, they have a large collection of Smith's sculptures that are exhibited outdoors, with mountains and fields as the backdrop, similar to the way the artist installed his sculptures around his home and studio in Bolton Landing, New York.

The following summer, I drove to the Hudson Valley and visited Storm King for the first time. Seeing all of the sculptures—and especially those by Smith—outdoors was a transformative experience. This was the beginning of my appreciation of Storm King Art Center as well as its David Smith sculpture collection. Over the years, Storm King has exhibited Smith's sculptures outdoors in various locations near the Museum Building, with fields and the Hudson Highlands as the backdrop.

The first exhibition I organized at Storm King was a 1976 retrospective of Smith's work. The loans for that show, comprising drawings, paintings, and sculptures, came from private collections, museums, and the Estate of David Smith. Photographs by Dan Budnik, Dr. Harry A. Gitlin, and Alexander Liberman documented the artist at work, as well as views of his sculpture fields. This exhibition charted a path forward for the still fledgling museum: it was the first in which Storm King focused specifically on the display of outdoor sculpture. The museum's galleries were used to provide insight and context for the works exhibited on Storm King's grounds. Then, as now, the French doors on the first floor of the museum and casement windows on the second floor overlooked Storm King's primary outdoor exhibition space; indoors and outdoors were intimately connected. It was an extraordinary visual experience seeing the exhibition in the galleries flow outdoors and visually connect to the Smith sculptures in the landscape.

The Smith sculptures in the collection have continued to be a focus for Storm King over the years. In 1982 the exhibition *David Smith: Drawings for Sculpture, 1954–1964* presented the artist's sketchbook drawings in the second-floor galleries. In addition to drawings and sketches, Smith's handwritten notes provided fascinating insight into the artist's thought process; a selection of sculptures was also included. Storm King's next Smith project was a three-year, changing exhibition, *The Fields of David Smith*, which took place in 1997, 1998, and 1999. This large, complicated exhibition—which I had the pleasure of jointly organizing with Smith's younger daughter, Candida N. Smith, and with the support of Peter Stevens, Executive Director of the Estate of David Smith—presented a large number of outdoor sculptures in a landscape similar to Smith's fields in Bolton Landing. In 1999, the last year of the three-year exhibition, we assembled a critical mass of Smith's Cubi sculptures (1961–65). It would not be possible to assemble such a group of stainless-steel Cubi and other Smith sculptures in an outdoor landscape like Storm King today.

Storm King's focus for our 2017 exhibition, *David Smith: The White Sculptures*, are the large welded-steel constructions that were painted with white industrial enamel upon Smith's death in 1965; six of these works are installed outdoors near the museum. Smaller sculptures, as well as paintings, drawings, and photographs that further explore the artist's use of the color white, are on view in the galleries of the Museum Building. Beyond the Smith exhibitions, the fourteen sculptures from Storm King Art Center's permanent collection have had a profound effect on the placement of sculpture in our landscape. David Smith's artistic achievement continues to be an inspiration.

DAVID SMITH: THE WHITE SCULPTURES

NORA R. LAWRENCE



Untitled (Waterlilies), c. 1932–35



Fig. 1
Alberto Giacometti (Swiss, 1901–1966).
L'Heure des Traces (Hour of the Traces),
1930. Painted plaster and metal rods,
27 x 14 3/16 x 11 3/16 in. (68.5 x 36 x
28.5 cm). Purchased at Sotheby's
(Grant-in-Aid) with the aid of the
Friends of the Tate Gallery, 1975

Storm King Art Center presenting the first-ever exhibition about David Smith's use of the color white may seem counterintuitive: the varied hues of Storm King's landscape, and the changing colors throughout our seasons, make Storm King a very beautiful and unusual place to view art. But in many examples of the work of David Smith (1906–1965), white was a color that offset and complemented the spectrum of the natural surroundings. From the 1950s on, Smith installed many of his large sculptures outdoors, because he valued viewing them both in relationship to each other and also against nature. At least eighty-nine sculptures—a dynamic mix of works that ranged in material and tone from burnished stainless steel to rusted steel to bronze—were situated outdoors around his home and studio at the time of his sudden death in 1965. Among these works were eight that were painted white; they feature geometric designs and cut-through imagery that, together, provide crisp, unnatural cuts into the backdrop of a natural landscape. Smith was deeply committed to integrating his art with everyday life, and these large white sculptures resonate much more strongly against the variegated background of natural space than they do against a white-walled indoor gallery.

These outdoor sculptures were not the first works in white that Smith created; in fact, white was a color that featured in his earliest artistic investigations. In October 1931, at the age of twenty-five—after working a variety of jobs and taking classes in painting at the Art Students League of New York—Smith traveled with his first wife, artist Dorothy Dehner, to St. Thomas, in the U.S. Virgin Islands.¹ They stayed there for eight months, in the process experiencing a reality very different from the one they had been living in New York. Smith, who had been studying nineteenth-century and modern painting, said that “the trip was probably motivated by Romanticism of Gauguin,” and that earlier artist's voyages from Paris to Tahiti were in search of a simpler truth and sincerity.² In the Virgin Islands, Smith took abundant photographs, both documentary and experimental in nature.³ He also collected raw materials for artworks—among them coral, shells, and stones—and photographed them, usually outdoors. He made at least two small, carved coral figures while still in the Virgin Islands, and brought other natural materials with him upon his return to New York in 1932, to create more. These would be his first works in sculpture.⁴ Throughout his career, Smith would see his work across various mediums as intimately connected, and he spoke of these early constructions as being explicitly related to his practice as a painter: “My painting had turned to constructions which had risen from the canvas so high that a base was required where the canvas should be. I now was a sculptor.”⁵

These simple figurative works were soon followed by more intricate, multipart constructions, incorporating wire and wood with whitened coral, inspired by, or in dialogue with, Surrealist objects being created in Europe by such artists as Joan Miró and Alberto Giacometti (fig. 1). Smith is widely

credited with introducing welded-steel sculpture to the United States—work he began in 1933—after seeing examples of such work by Pablo Picasso and Julio González in European arts publications of the late 1920s and early 1930s. Several aspects of Smith’s work from his time in the Virgin Islands and soon thereafter share characteristics with European Surrealism, with which he would have been familiar from his contemporary art studies in New York. Surrealists prized the “discovery” of unlikely objects and combinations. They would often juxtapose unusual non-art objects (in prominent examples, rocks, a bus ticket, or mannequins) and then capture them through photography in order to decontextualize or defamiliarize them (fig. 2).⁶ The resulting automatic sculptures, or sculptural assemblages, the artists felt, spoke to an unconscious self or unspoken desires.⁷ In this vein, Smith created groupings of coral, shells, and disparate objects, photographed from a low vantage point against a gleaming bright sky—the raking white sunlight on the already white surfaces bleaches scenes to the point of unfamiliarity or otherworldliness—to create alternative realities that alter scale and expectation. In two such images white tubular pieces of coral form a colonnade over which a white, classical nude looms large, confounding any attempt to properly assess scale, or purpose (opposite, top left and top right); in another series of works, a black flower of flat coral or seaweed stands in for foliage in an invented stage set, and shells are displayed and decontextualized to appear as though enormous (opposite, bottom left). After returning from the Virgin Islands, Smith also used objects to make camera-less photograms in the 1930s, in which he layered photographic negatives and other objects directly onto photosensitive sheets. These photograms, like his earlier Virgin Islands photographs, exulted in flashes of stark black and white (pp. 20, 70–72).

Smith not only worked with bleached coral, but also painted other objects white before using them, such as shells or bones (opposite, bottom right). His photographs of the raw materials of the Virgin Islands make explicit his engagement with the color white at this early moment. Critics have spoken of the bright light of the equatorial sun as anathema to many artists and colorists—blunting, as it can, a large array of deep colors—but Smith clearly found inspiration in it. In the Caribbean, white was a color of many of the artist’s chosen materials, but also an atmosphere, an approximation of the local conditions of vision. Venezuelan painter Armando Reverón was also working under a blinding Caribbean sun in the 1920s and ’30s—concurrent with Smith’s Virgin Islands explorations. Art historian John Elderfield explored the way in which Reverón, and others before him, “discovered how bright sunlight, just as much as shadow, requires a similar perceptual adjustment after creating a similar initial confusion as to what we are actually looking at.” He concluded that it was this unfiltered, transformative Caribbean sunlight that helped Reverón “represent mysteries in bright daylight” (fig. 3).⁸

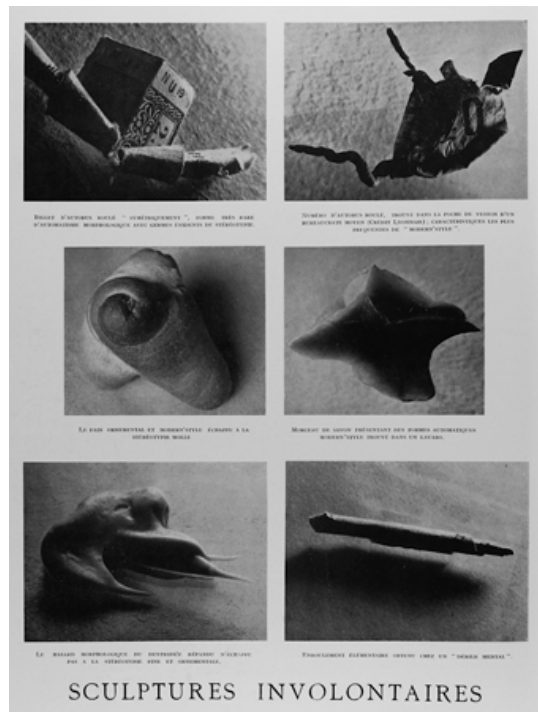


Fig. 2
Brassaï (Gyula Halász) (French, born Transylvania. 1899–1984). *Sculptures involontaires*, page de la revue, *Minotaure*, n° 3/4 (1933), p. 68



Untitled (*Virgin Islands Tableau*), c. 1931–32



Coral Construction, c. 1931–32



Untitled (*Virgin Islands Tableau*), c. 1931–32



Untitled (*Tableau*), c. 1932–33



Fig. 3
Armando Reverón (Venezuelan, 1889–1954). *Light Behind My Arbor (Luz tras mi enramada)*, 1926. Oil on canvas, 18 7/8 x 25 1/2 in. (48 x 64.7 cm). Colección Patricia Phelps de Cisneros

The dazzling, unfamiliar Caribbean light of St. Thomas was a sensual actor on Smith's beachside aesthetic; his outdoor photographic work created there, although based in real and familiar objects, projects an interior vision or imagination. As art historian Inez Hodges has written, "A recurrent surrealist theme is that it is necessary to blind oneself to 'objective' reality in order to gain inner vision. Surrealism inverts the terms of blindness and sight, proposing various methods for acceding to true vision."⁹ Smith spoke emphatically about artistic vision, seeing it as a singular effective force of freedom in a world moving toward mechanization and away from independent thought (particularly in the 1930s, with that decade's Fascist ideologies), and a force above, and freer than, the written word. "We must revolt against all word authority," Smith said. "Our only language is vision."¹⁰ The artist may have been toying with this very idea in at least two of his Virgin Islands photographs, which include a sculpted head depicted with a swim cap and goggles that obscure and mask the figure's eyes (p. 68).

Smith's seaside photography can be viewed in similar terms. Perhaps coral, for Smith, not only connected his early photography and sculpture to the Virgin Islands, but provided him an opportunity to detail and describe the site, and his synesthetic and encompassing artistic experience there. Surprisingly, the coral that Smith employed for these very first sculptures shares with the artist's later materials—namely, industrial scrap metal and prefabricated factory parts—an identity as found material, rather than a medium intended for fine-art sculpture, such as marble or clay. Smith saw a connection to blue-collar workers and to the everyday world as critical to his artistic practice. Found materials—their origins and implications—were deeply important to him.

Smith's use of such found materials as well as industrial techniques gained momentum in the artist's practice in the 1930s and 1940s. He and Dehner took



Fig. 4
David Smith (American, 1906–1965). *Hudson River Landscape*, 1951. Welded painted steel and stainless steel, 48 3/4 x 72 1/8 x 17 5/16 in. (123.8 x 183.2 x 44 cm). Whitney Museum of American Art, New York; purchase

up residence at their farm in Bolton Landing full-time in 1940, and Smith's explicit, creative use of white would emerge again in the 1950s. By this time he was also creating sculptures that were specifically intended to be viewed out of doors. Several of Smith's sculptures of the early 1950s act as frames; they integrate their surroundings into their compositions, just as much as the materials themselves. Chief among these is *Hudson River Landscape* (1951), which Smith created based on drawings he made on train rides between Albany and Poughkeepsie, New York (fig. 4). Recalling the creation of one of these drawings, Smith noted that he accidentally knocked over the bottle of ink with which he had been working; both the drawing and this related sculpture loosely depict the chance landscape that resulted. The sculpture's outermost edges act as a frame—like the rectangle of a train's window, though more organic in form—around the sculptural elements, and the open space, within. He described his process as incorporating elements of chance procedure and relinquishing a certain control.¹¹

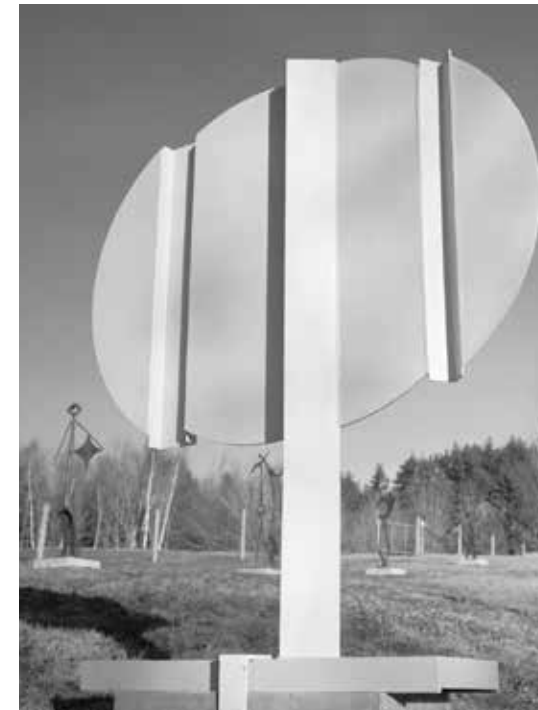
Such experimentation with framing devices and meaningful white space was also apparent in the artist's three-dimensional practice. Smith had taken to placing disparate metal elements on the concrete floor of his Bolton Landing sculpture studio as he determined how he might weld them together into sculptural form. In order to isolate the elements of a sculpture, he would paint a rectangle of floor underneath these elements in stark white. He would then weld elements together as they lay on the floor, the accompanying sparks burning the floor around the elements black.¹² When he lifted the sculpture, its silhouette, in the white paint, would be left behind.¹³ This gave Smith the idea to make paintings by placing paper or canvas underneath the sculptural elements before coating them with spray enamel, a relatively new industrial product, to create works with white, negative space as their central elements. The development

of this series of Spray paintings was integrally connected to Smith's working method as a sculptor, and indicative of the ways in which the artist used the color white to question the assumed separations between "real" and "artistic" space.

Peter Stevens, the director of the Estate of David Smith, has written of the Sprays: "The solidity of the subject/object in space in his sculpture was reversed; the subject functioned as an absent object, removed from the solidified atmospheric ground produced by the layered mist of paint."¹⁴ Smith would sometimes enrich and complicate these sprayed paintings with hand-painted strokes of white gouache. Some of these Spray paintings very closely resemble specific sculptures of Smith's, but it is not clear whether either medium routinely preceded the other.¹⁵ The solidity of Smith's industrial, metal forms combined with the diffuse nature of spray paint creates an unusual juxtaposition. As Steven Nash has written, "Part of the intrigue and power of these works derives from the fact that they represent solid, sculptural form in such an ephemeral atmosphere."¹⁶ Both visually and in the process of their creation, the Sprays also had much in common with Smith's early experimentation with camera-less photography, or photograms, of the 1930s, in which the artist laid photographic negatives and other objects on photographic sheets before exposing them to light, thereby producing ghostly inversions of images upon the photographs' development (pp. 20, 70–72).¹⁷

Another series of two-dimensional works in which Smith used plentiful white space—though in a very different, very delicate manner—is a large series of paintings of nudes, primarily created in 1964 (pp. 62, 63). This would be the last full year before Smith's life was cut short by an automobile accident in 1965. These works, on paper and on canvas, are sparse and loose—created with applications of shiny, beaded, black enamel paint over an expanse of white background, much of which was left unprimed. Closely related to a series of photographs that Smith took of nude models, the fresh, bright nude paintings demonstrate that Smith took liberties in moving between photograph and painting. Some of these works are far more abstract than others, but all indicate Smith's interest in the formal qualities of the stark white-and-black composition, as well as the compositional device of large, radiant areas of negative space.

The Nudes, in fact, stylistically resemble some of Smith's earlier sculptures, begun around 1950, which comprised imaginative open frames for tableaux—equal parts metal and the air beyond them. Like Smith's Nudes, these works also incorporate empty space compositionally, and exult in a loose, free line. The process of creating *Hudson River Landscape* and its attendant drawings is echoed in his Nudes more than a decade later: they are created with a supple wrist and enamel applied with an ear syringe, attentive to their subject but also engaged with the abstract nature of their own black markings across a vast white visual field of canvas—an engaged interplay between presence and absence.



"Oval Node" (with "Volton XI", "Voltri-Bolton VIII", "Volton XXIV", and "Volton XVIII" in Background), Bolton Landing, c. 1963



"Oval Node" (with "Voltri-Bolton V", "Voltri-Bolton X", and "Voltri-Bolton IV" in Background), Bolton Landing, c. 1963

* * *

Smith's large, outdoor white sculptures are his most dramatic and innovative use of the color white, in part because they allow the ever-changing landscape to play an active role in the viewing experience. In fact, it may be the color most suited to stand out fully in this context, and provide a contrast to that which is around it. It also appears in the changing seasons of Bolton Landing: snow, a sunless sky, clouds. Candida Smith, the artist's younger daughter, who spent much of her childhood with her father at Bolton Landing, wrote of the area's atmospheric conditions in her account of her father's days:

Some mornings, Smith would wake up to a flat white outside the horizontal 'picture' windows, glowing with fog pressing inward from the outside. The clouds often settled on the treeless crown of our mountaintop home, extending, as they were inclined to, into the valleys, even to the town, five miles downhill. Often, he could see soft shapes beyond, the hippopotamus-like bulk of his truck, or the whispering gestures of the nearest apple tree. As he stepped into the whiteness, there was no sense of how far it extended—twenty feet, twenty miles, forever."¹⁸

Despite the obvious drawbacks to such extreme weather, Smith nevertheless considered his large, welded sculptures to be at home in this setting. Candida Smith noted on a separate occasion: "Sometimes he called our home . . . a sculpture farm."¹⁹ As Smith's friend, the painter Kenneth Noland, recounted, Smith "would measure his sculpture against nature."²⁰ Art historian Michael Brenson has written of Smith's late sculpture as being intricately tied to the Bolton Landing environment; it is "art whose substance and worth could only be appreciated by considering its engagement with a non-urban, non-museum site."²¹

Smith's eight large, white outdoor works have in common a distinct frontality—they are composed mainly of simple, geometric shapes that help to dictate proper viewing positions for them (although Smith did not distinguish between a front and back for his sculptures; *2 Circles 2 Crows*, [1963, pp. 46–47] moreover, has two simultaneous frontal sides). Viewing any of them from the side, or from a variety of other acute angles (with the possible exception of *Untitled*, [1963, pp. 44–45], the rectangle-based planes of which are perpendicular) deprives the viewer of the full extent of their visual power. Looking at, through, and beyond the large frontal planes of these white

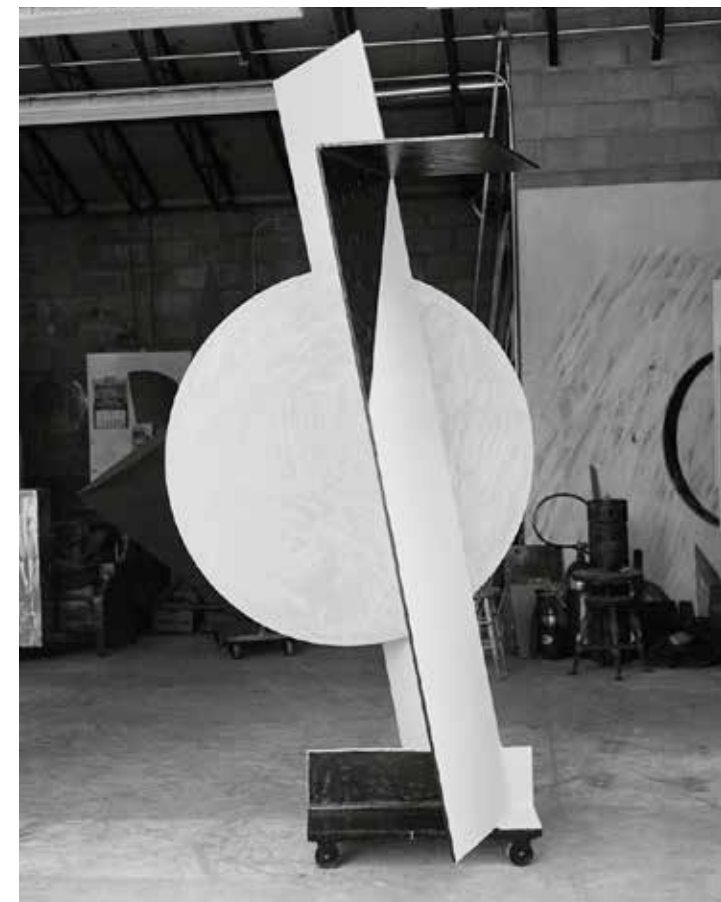
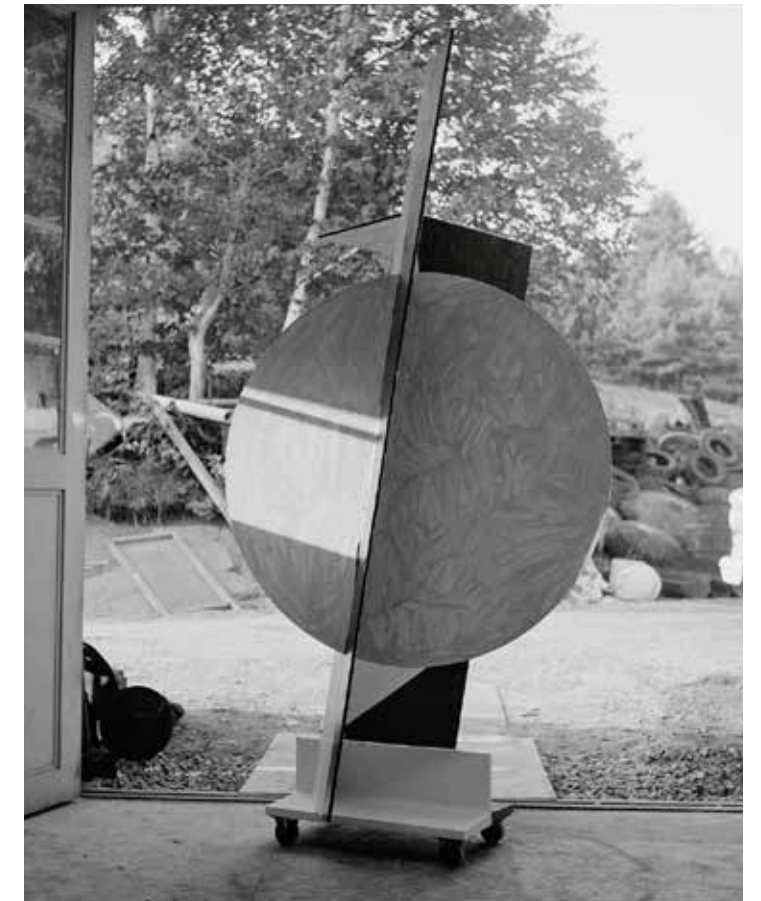


Fig. 5
László Moholy-Nagy (Hungarian, 1895–1946).
A 18, 1927. Oil on canvas, 37 3/8 x 29 3/4 in.
(95 x 75.5 cm) (irreg.). Harvard Art Museums/
Busch-Reisinger Museum, Museum Purchase,
BR50.416

sculptures, Smith’s interest in eliding foreground and background, and, explicitly, turning landscape into a pictorial material—as important to the viewing experience as his use of steel— is evident. Smith began to photograph his own works of sculpture in the mid-1940s—which he did prolifically and creatively—allowing him to foreground particular views. He preferred his own photography to that of professionals, much to the chagrin of his dealer at the time, Marian Willard, who encouraged him to place his sculptures against neutral white backgrounds, rather than his selected outdoor settings, as photographs successful in promoting sales of art were traditionally stark.²² As art historian Joan Pachner has noted, it was Smith’s own photographs of his sculptures that persuaded him to situate them outdoors. Indeed, Pachner writes, “These images present the work in a way that underscores its proximity to painting, something Smith himself stressed.”²³ As is true of many aspects of Smith’s practice, his use of photography helped to elucidate his thinking about the white surfaces of these works. Many of their clear, simple, unembellished shapes slice into the sky, or across the beautiful messiness of the surrounding landscape.

Consider, for instance, two photographs of the work *Oval Node* (1963). This sculpture, painted flat white, comprises a large, steel oval form (the metal of which is hand-corrugated, and given texture) that sits atop a single, central support. The angled planes that Smith has integrated into the metal complicate and lend gravity to the otherwise straightforward form. As Smith’s photography demonstrates, these angles form surfaces that can be deeply manipulated and changed by external conditions of outdoor light. Across two of Smith’s black-and-white photographs, *Oval Node* appears to have two very different color schemes. The first (p. 27, top) shows the sculpture to be composed mainly of white—or light gray—areas, with crevices of darkness where the sculpture’s surface angles acutely. The second (p. 27, bottom) depicts the reverse side of *Oval Node*, the sharp divisions between sun and shade allowing only a few thin bands of white paint to present themselves from an overall shadowed surface. The unadorned white surfaces of *Oval Node* allow for this type of mutability, and for an intricate connection between nature and sculpture.

Other works, depicted in photography, continue to demonstrate Smith’s interest in the natural light that tracked across everything in the open landscape of his farm at Bolton Landing over the course of a bright day. Some works were painted, simply, in black and white, such as the duo *Black White Forward* and *Black White Backward*, (both 1961). The opposing qualities of light and dark seen in these works express the evanescent sun and shade of a Bolton Landing summer. In a series of photographs of *Black White Backward*, the sun through Smith’s studio window assigns a third shade to this work, seen in accordingly geometric, hard-edged shapes (p. 29). The intersecting, translucent, sharp forms stand in homage to Bauhaus-era painting and photography, like that of László Moholy-Nagy (fig. 5).²⁴



Top left, top right, bottom left:
“Black White Backward” (in the Doorway of Workshop)
at Bolton Landing, c. 1961

Bottom right:
“Black White Backward” at Bolton Landing, c. 1961

For Smith, the painting of his sculpture was essential, and a careful process. It was related to the earlier industrial work he'd done to earn a living, including his work at the Studebaker car factory, and for him, color choice was often a painstaking, slow, and deliberate undertaking. Smith described his artistic process of applying paint to his outdoor sculpture in the following manner:

The paint here is not artist's paint. It is auto enamel, and I use it; and it is much better than artist's paint for outdoors. First the iron is ground down so that it is raw, and it is primed with about fifteen coats of epoxy primer, and then a few coats of zinc . . . and then a few coats of white—and then the color is put on—after that; so it runs about twenty-five or thirty coats, and that's about three times the paint coat on a Ford or Chevrolet.²⁵

It was not a simple or fast process; in 1961, Frank O'Hara, a friend, poet, and curator at The Museum of Modern Art, recalled seeing, upon entering Smith's fields, "the road up to the [Smith] house [as] a procession of new works, in various stages of painting."²⁶ Smith would frequently leave sculptures on view in his fields and painted one color for a year or far longer, before painting them a different shade. He also painted others in multiple colors before deciding to apply a single, uniform color instead.²⁷ He spoke about his interest in color paints for his sculptures: "I color them. They are steel, so they have to be protected, so if you have to protect them with a paint coat, make it color."²⁸

The monumental white sculptures—flat and stark—were a marked departure from much of Smith's work, and his fascination with them was made evident through his photography.²⁹ The artist's photographs of his outdoor white sculptures makes his interest in their protean nature explicit. His images were frequently created in conditions of stark, raking sunlight; shadows across the works, and on the ground, are usually crisp and sharp. The white surfaces of these eight sculptures become amenable blank slates on which Smith could create beautiful compositions of sun as well as shadow. As influential art historian and Smith scholar Rosalind Krauss has noted, the works became more linear and flat—more akin to drawings—in photographs where they are backlit.³⁰ One such photograph, of *Primo Piano I* (pp. 80–81), clearly demonstrates the artist's interest in the mutability of his white works—here, the sculpture appears to have a dark surface, as Smith directs his camera at the sculpture, but also directly into the sun.

Smith's intentions for his late Cubi series (1961–65) sheds further light on how he thought of his works when placed in natural surroundings. The twenty-eight works in this series were all constructed from prefabricated stainless steel elements that the artist welded together in evocative, often figure-like, arrangements. Smith, with help from his assistant Leon Pratt, burnished the surfaces of these works with an electric grinder, leaving them embellished with



Fig. 6
Unknown photographer. *Portrait of David Smith with "Primo Piano I"*, 1962. Chromogenic color print, exhibition copy, 12 x 12 in. (30.5 x 30.5 cm). The Estate of David Smith, New York

abstracted, painterly designs; the parts untouched by the burnishing remained highly polished and reflective (p. 101). His use of polished steel was in part in anticipation of the sculptures' placement primarily outdoors (at least at Bolton Landing), where their surfaces would reflect their surroundings. As Smith stated, "I like outdoor sculpture and the most practical thing for outdoor sculpture is stainless steel, and I make them and polish them in such a way that on a dull day they take on a dull blue, or the color of the sky in the late afternoon sun . . . the colors of nature."³¹

In Smith's eyes, the integration of the Cubi's surfaces with the landscapes around them was critical to their success. Critic Robert Hughes has noted, "The stainless-steel planes of the Cubis . . . respond better to sunlight or starshine than to the static lighting of a museum."³² Likewise, the white sculptures looked very different on a cloudy, gray-white day in the snow versus on a brilliant, spring day with greenery and blue skies, and Smith's photography indicates his interest

in seeing his various sculptures adapt to the different landscape conditions in which they were located.

Smith took pride in his large, white sculptures, and, with them, continued his experimentations with light, shade, and visual effects. He had long addressed these themes across early sculptures, numerous series of drawings and paintings, and photography. This exhibition draws together many of these elements, and also demonstrates the grandeur and visual power of the later outdoor white sculptures. One particularly striking photograph, from 1962, illustrates the intimacy of Smith's relationship with, and his affinity for, these works. It shows Smith himself casually posing before *Primo Piano I* (fig. 6), artist and sculpture bathed in full sunlight. This photograph shares many characteristics with those that Smith took himself of his large-scale outdoor works: for instance, a close cropping of the photograph to the sculpture featured, and a low vantage point that frames the sculpture from below, against the sky. It is a radiant day in spring or summer; the sky is nearly cloudless, and the grass and trees are green and lush. In this full-color context, *Primo Piano I* is explicitly intended as a sculptural stencil, a blank, contrasting cut into and against the landscape. Smith's presence in this posed photograph emphasizes not only the sculpture's significant size and frontality, but also his deep engagement with it, particularly within a natural landscape.³³ On Storm King's Museum Hill, the six white sculptures on display bring to visitors the unusual visual play and dramatic power that these sculptures also brought, during Smith's lifetime, to Bolton Landing.

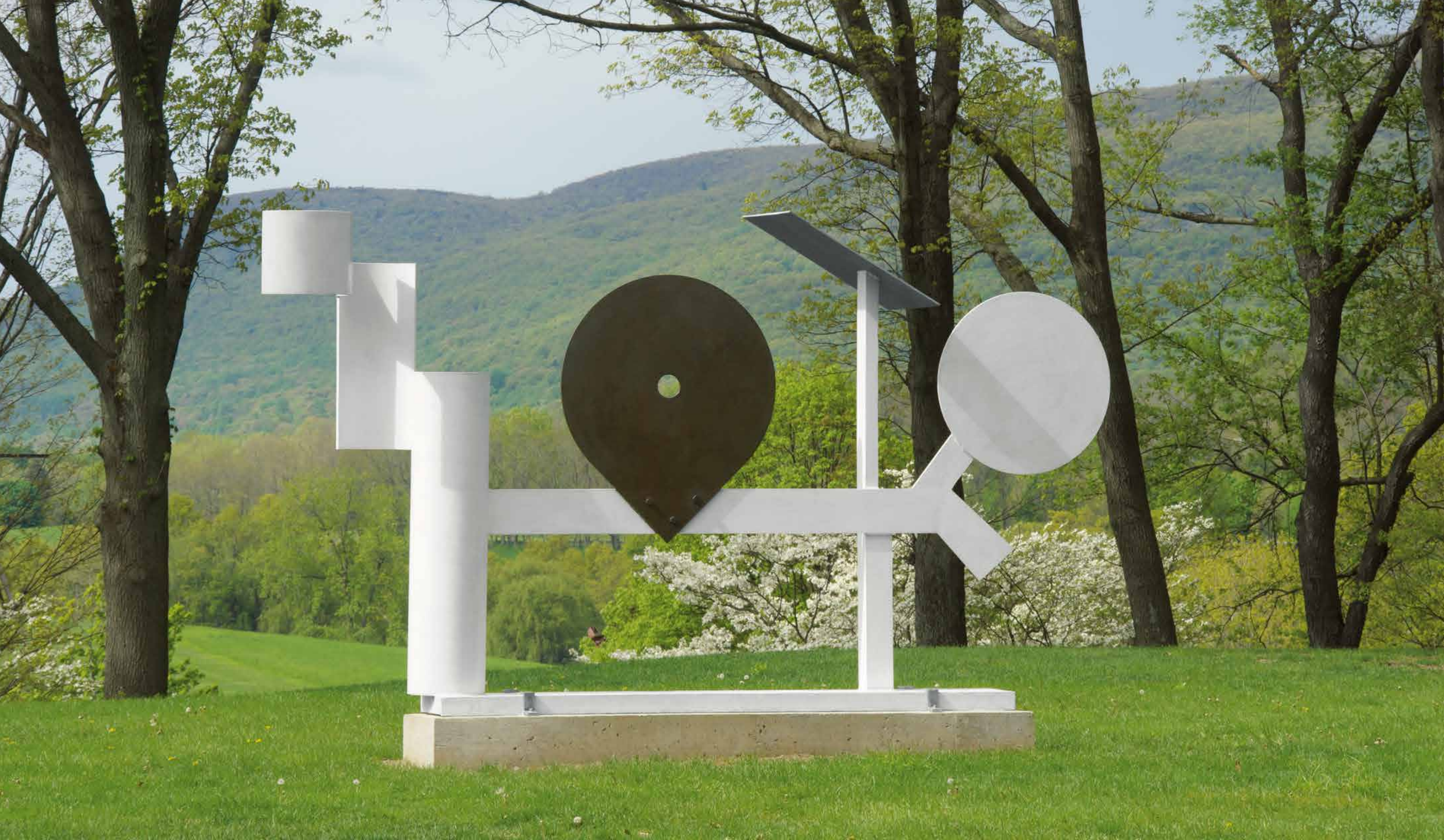
Notes

1. Smith's jobs from this period included working in a Studebaker factory in Indiana, working at an A. G. Spaulding sporting goods store, and doing freelance illustration and art design for *Tennis* and *Sportsman Pilot* magazines. Conversation with Susan Cooke, Associate Director of the Estate of David Smith, May 2017.
2. David Smith, "Events in a Life: Autobiography," in *David Smith by David Smith*, ed. Cleve Grey (New York: Holt, Rinehart and Winston, 1968), p. 25. Grey's notable book selectively grouped Smith's own statements made in letters, journal entries, and other writings from the archives of David Smith into themed chapters.
3. Smith's documentary photography shows the artist's interests to diverge significantly from Gauguin's primitivizing, idealizing eye: much of Smith's documentary photography records subpar working conditions for many in the docks of St. Thomas.
4. Oral history interview with Dorothy Dehner, 1965 October–1966 December, Archives of American Art, Smithsonian Institution, <https://www.aaa.si.edu/collections/interviews/oral-history-interview-dorothy-dehner-13105>. When asked whether she painted in the Virgin Islands, Dehner responded, "Oh, I painted all the time and so did David. And David then picked up a chunk of coral one day and made a little figure, he didn't do much carving on it, it was almost objet trouvé. But he did make certain indentations so that it would suggest a female figure and mounted this."
5. Sarah Hamill, *David Smith in Two Dimensions: Photography and the Matter of Sculpture* (Oakland: University of California Press, 2015): p. 183n6. Cited from Smith, lecture, Portland Museum of Art, Portland, Oregon, March 23, 1953, David Smith Papers, Estate of David Smith, New York.
6. See, for example, Brassai's *Sculpture Involontaires*, published in *Minotaure*, nos. 3–4 (December 1933), p. 68.
7. See Julia Kelly, "The Found, the Made and the Functional: Surrealism, Objects and Sculpture," in Anna Dezeuze and Julia Kelly, eds., *Found Sculpture and Photography from Surrealism to Contemporary Art* (Surrey, England, and Burlington, Vt.: Ashgate, 2013), esp. pp. 43–48. Smith did own, in his library, copies of *Minotaure* and other art publications from the late 1920s and early 1930s. Information from Susan Cooke, Estate of David Smith.
8. See discussion in John Elderfield, "The Natural History of Armando Reverón," in *Armando Reverón* (New York: The Museum of Modern Art, 2007), pp. 27–28.
9. Inez Hodges, quoted in Natalya Lusty, *Surrealism, Feminism, Psychoanalysis* (New York: Routledge, 2007), p. 52.
10. David Smith, "History and Tradition," in *David Smith by David Smith*, p. 137.
11. For Smith's discussion of the creation of *Hudson River Landscape*, see David Smith, "The Concept of Vision," in *ibid.*, p. 71.
12. Erin Fowler, "Untitled," *Art Institute of Chicago Museum Studies* 34, no. 1 (2008): 80.
13. Peter Stevens, "Sprays: The Absent Object," in *Sprays* (New York: Gagosian Gallery, 2008), p. 100.
14. *Ibid.*, p. 99.
15. Steven Nash, "The Importance of Drawing," in *David Smith: Drawing and Sculpting* (New York: Nasher Sculpture Center, 2005), p. 44.
16. *Ibid.*

17. Stevens, "Sprays: The Absent Object," p. 101.
18. Candida Smith, foreword to *Sprays* (New York: Gagosian Gallery, 2008), p. 5.
19. Candida Smith, "Standing in the Landscape," in *David Smith: Drawing and Sculpting*, p. 53.
20. Kenneth Noland, quoted in Sarah Hamill, "David Smith: Introduction," *David Smith: Works, Writings, Interviews* (Barcelona: Ediciones Polígrafa, 2011), p. 10.
21. Michael Brenson, "The Fields," in *David Smith: A Centennial* (New York: Solomon R. Guggenheim Museum, 2006), p. 40.
22. Rosalind E. Krauss, "David Smith's 'New Vision,'" in Krauss and Joan Pachner, *David Smith: Photographs 1931–1965* (New York: Matthew Marks Gallery; San Francisco: Fraenkel Gallery, 1998), p. 9.
23. Joan Pachner, "David Smith's Photographs," in *David Smith: Photographs 1931–1965*, p. 115.
24. Rosalind Krauss has written of the influence that Bauhaus-era photographers had upon Smith's photography of this early moment. See Krauss, "David Smith's 'New Vision,'" in *David Smith: Photographs 1931–1965*. In fact, in 1939 Smith sent several of his early photographs to László Moholy-Nagy, who reciprocated by offering him an opportunity to teach in Chicago in 1944.
25. Albert Marshall, "A Study of the Surfaces of David Smith's Sculpture," *Studies in the History of Art* 51 (1995): 96. From Gene Baro's interview with Smith. Also quoted in David Smith, "Color," in *David Smith by David Smith*, p. 118.
26. Albert Marshall, "A Study of the Surfaces of David Smith's Sculpture," *Studies in the History of Art* 51 (1995): 96.
27. Thanks to Susan Cooke for her discussion with me on this subject. The sculptures *Zig III* (1961) and *Wagon I* (1963–64) were both multicolor prior to Smith's painting them a monochrome black.
28. Smith, quoted in, "The Secret Letter," interview with Thomas B. Hess, June 1964, in *David Smith* (New York: Marlborough-Gerson Gallery, 1964), n.p.
29. The radicality of Smith's large white works did not sit well with some of Smith's admirers, including art critic Clement Greenberg, who became one of three executors of Smith's estate after the artist's untimely 1965 death. In what would become a widely derided action in the years following Smith's death, Greenberg arranged for the removal of paint from five of the large white works, allowing the surfaces of the sculptures to rust and deteriorate outdoors. Years later, when Smith's two daughters, Rebecca and Candida, came of age and began to steer the decisions of the estate, they had the works repainted in their original white. For further information, see Rosalind E. Krauss, "Changing the Work of David Smith," *Art in America* 62, no. 5 (September–October 1974): 30–33; and Peter Stevens, interview in Magda Salvesen and Diane Cousineau, eds., *Artists' Estates: Reputations in Trust* (New Brunswick, N.J.: Rutgers University Press, 2005), pp. 221–37.
30. Krauss, "David Smith's 'New Vision,'" in *David Smith: Photographs 1931–1965*, p. 10.
31. Smith, "Color," in *David Smith by David Smith*, p. 118.
32. Robert Hughes, *Nothing If Not Critical* (New York: Alfred A. Knopf, 1990), p. 209.
33. The photographer of this work is unknown; it is likely a self-portrait that Smith himself arranged. Peter Stevens, in conversation with the author, May 11, 2017.

PLATES







Primo Piano III, 1962



Circle and Box (Circle and Ray), 1963







Untitled (Standing Figure), 1932



Untitled (Figure), 1932



Untitled (Construction), 1933



Construction (Lyndhaven), 1932



Untitled, 1955



Tanktotem VII, 1960



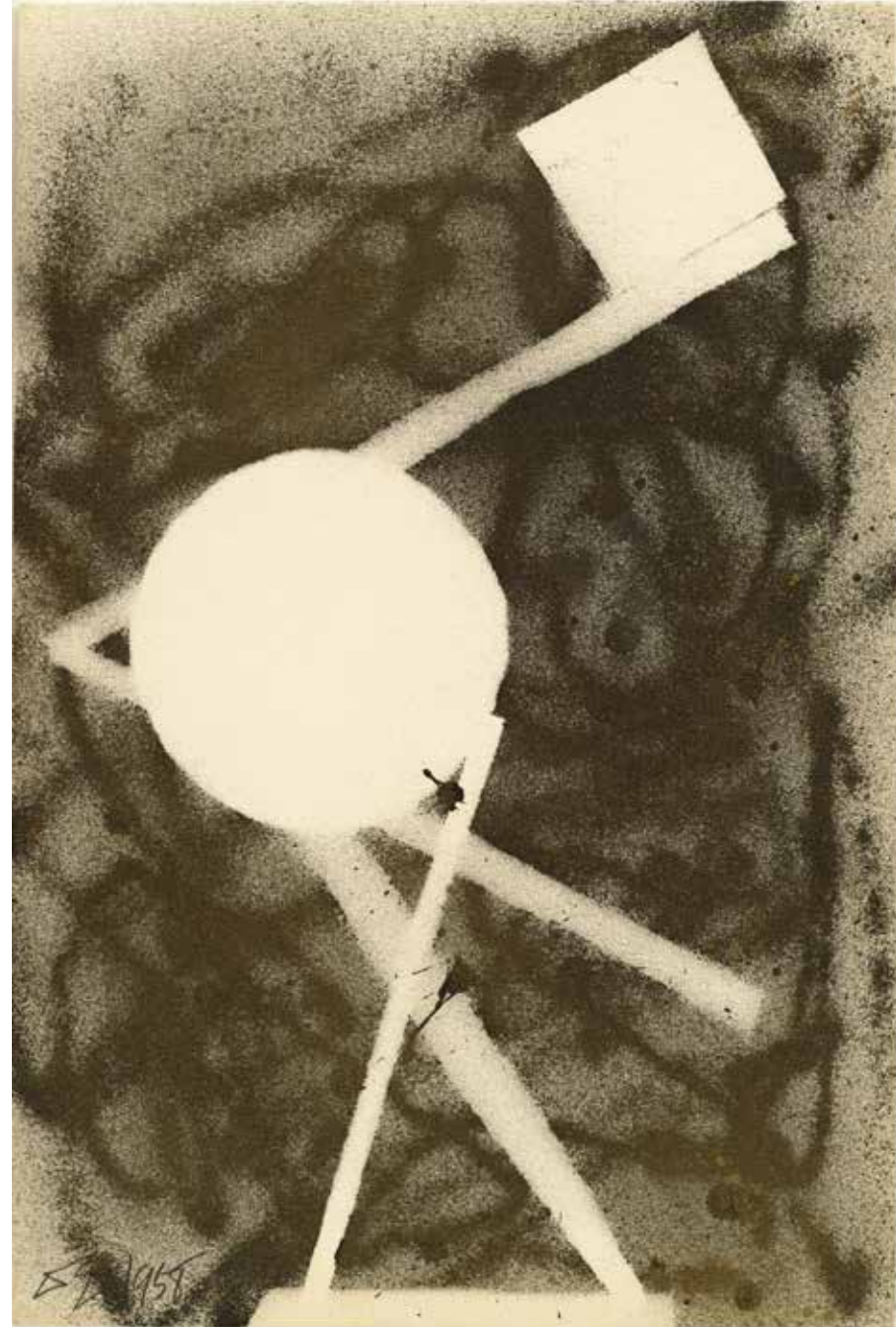
Tanktotem IX, 1960



Black White Forward, 1961

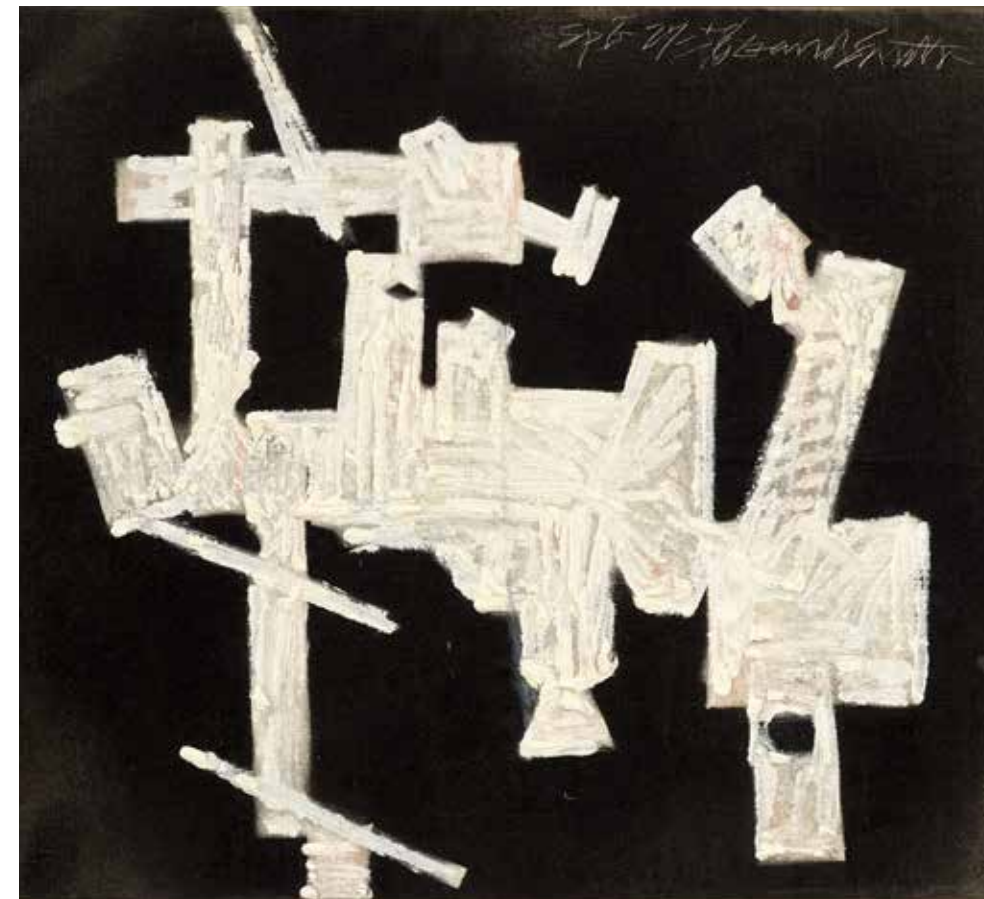


4/28/61, 1961



ΔΣ 1958, 1958

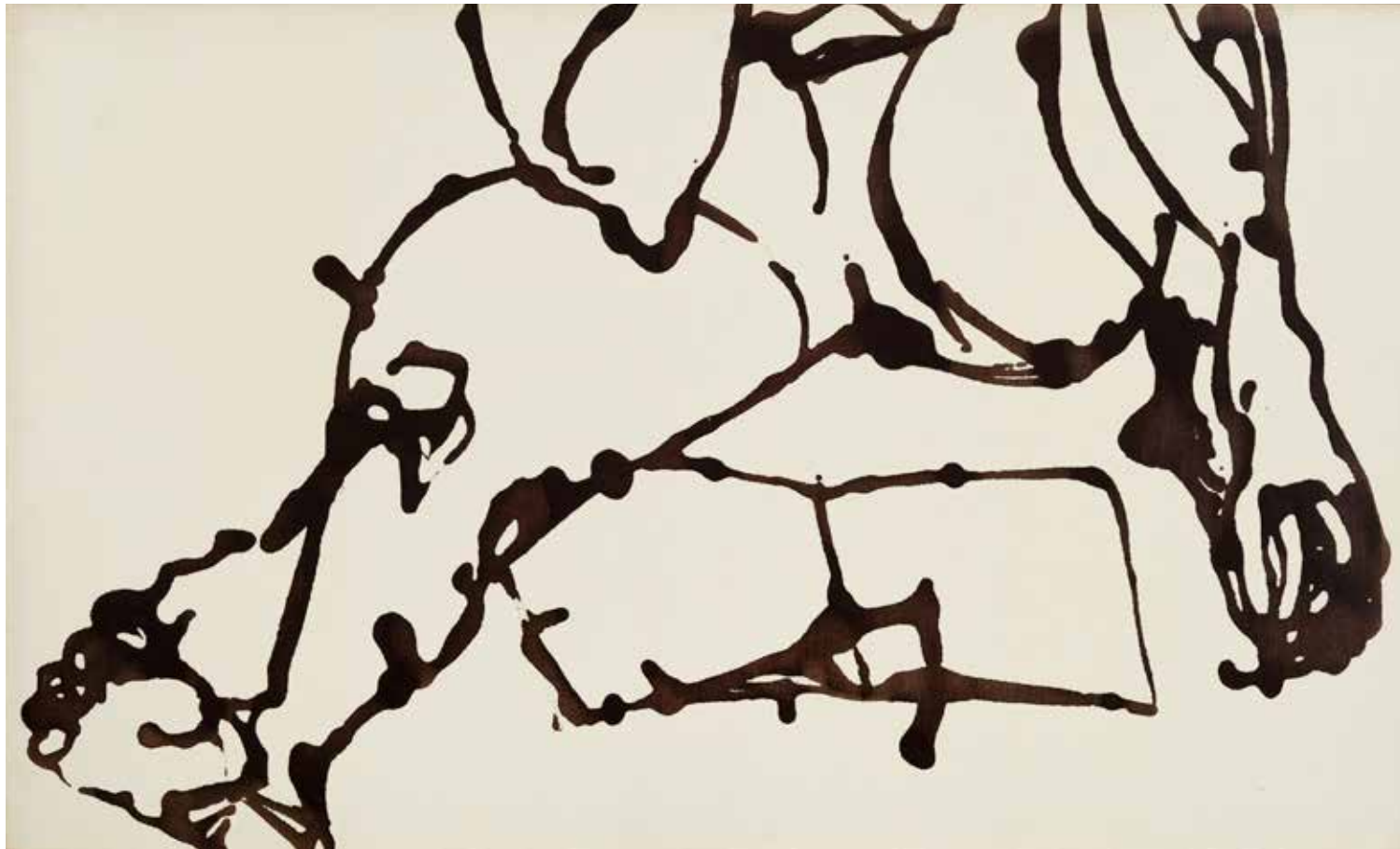
Untitled, 1958



Untitled, 1958



Untitled (Nude), 1964



Untitled (Nude), 1964

Untitled (Nude), 1964



PHOTOGRAPHS



Untitled (Virgin Islands Tableau), c. 1931–32



Construction, 1931



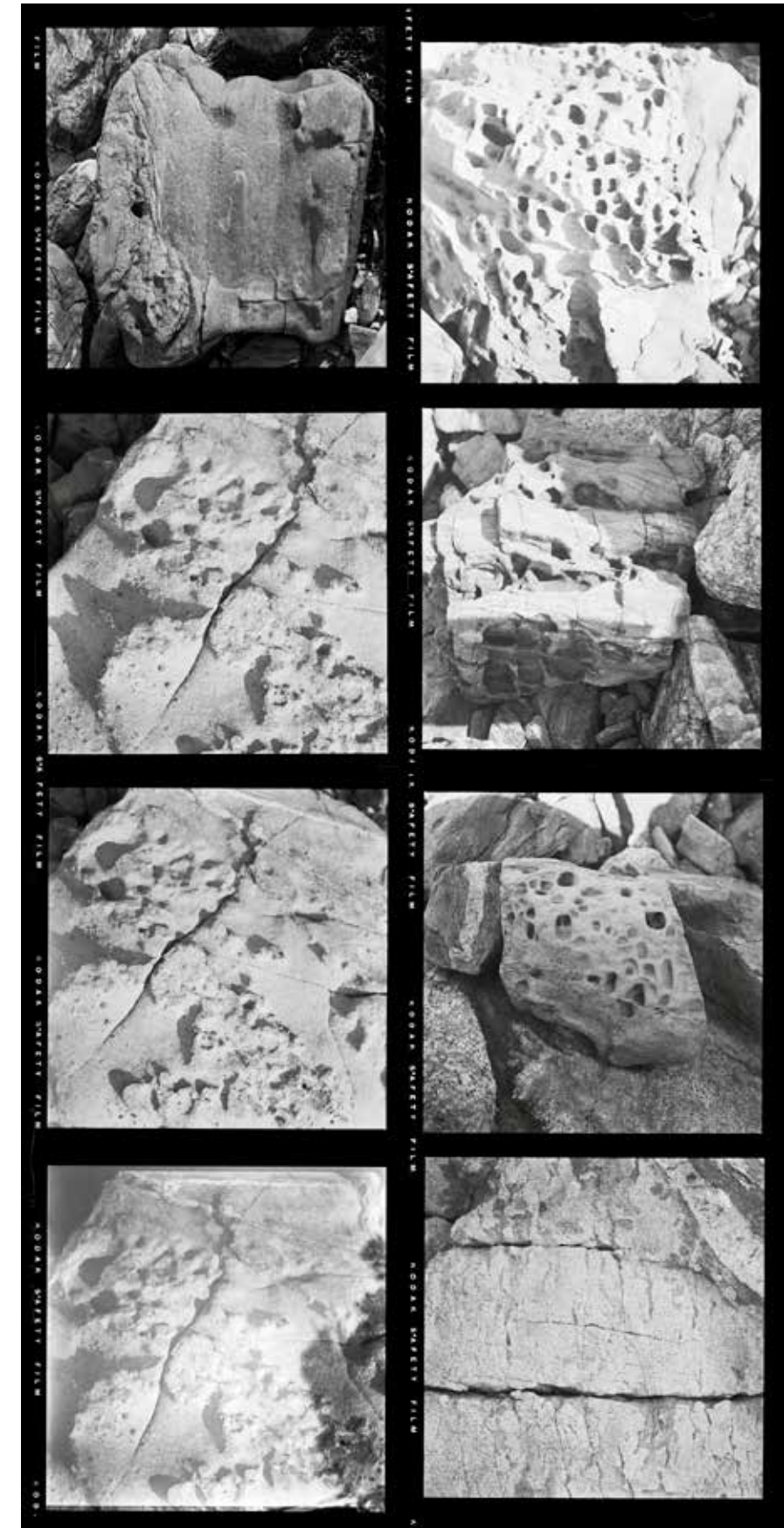
Shell Construction, 1931



Untitled, c. 1932–35



Untitled (Tableau), c. 1931–33



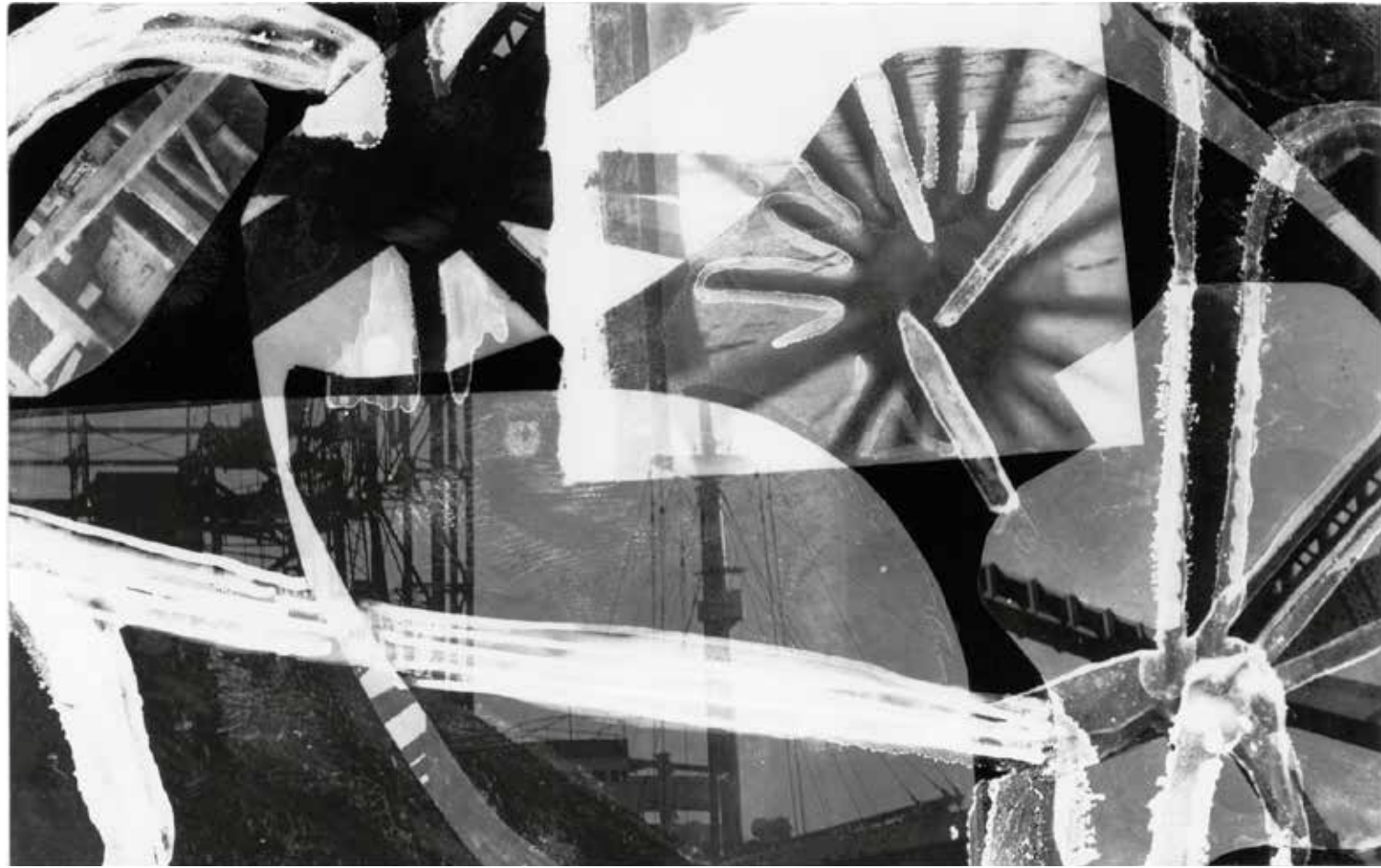
Untitled (Contact Sheet with Close-ups of Rocks), 1931



Untitled, c. 1932-35



Untitled, c. 1932-35



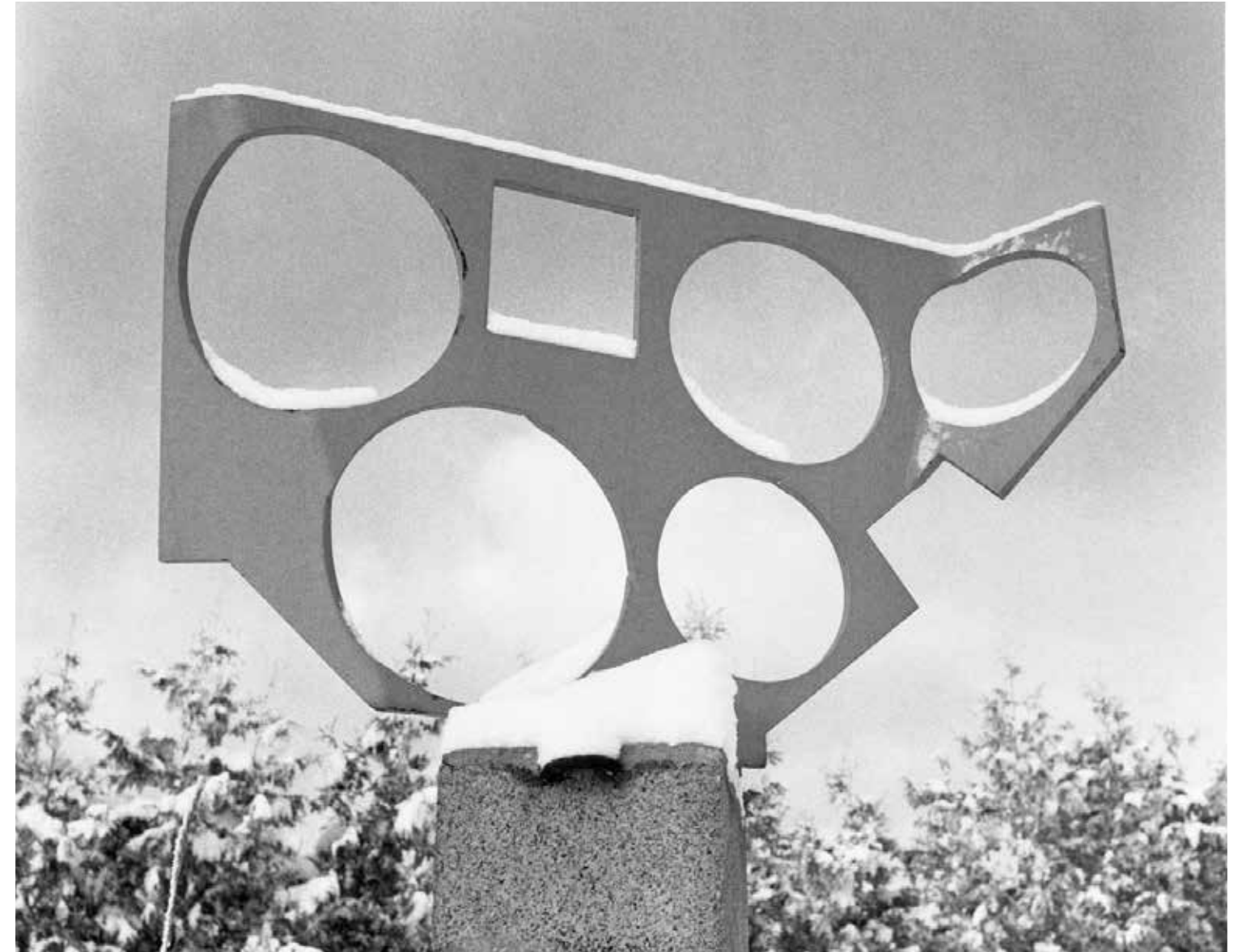
Untitled, c. 1932–35



Molds for "Head as Still Life I", 1942, and "Head as Still Life II" at Bolton Landing, 1942



"Untitled 1955" at Bolton Landing, c. 1956



"Untitled 1955" at Bolton Landing, c. 1955



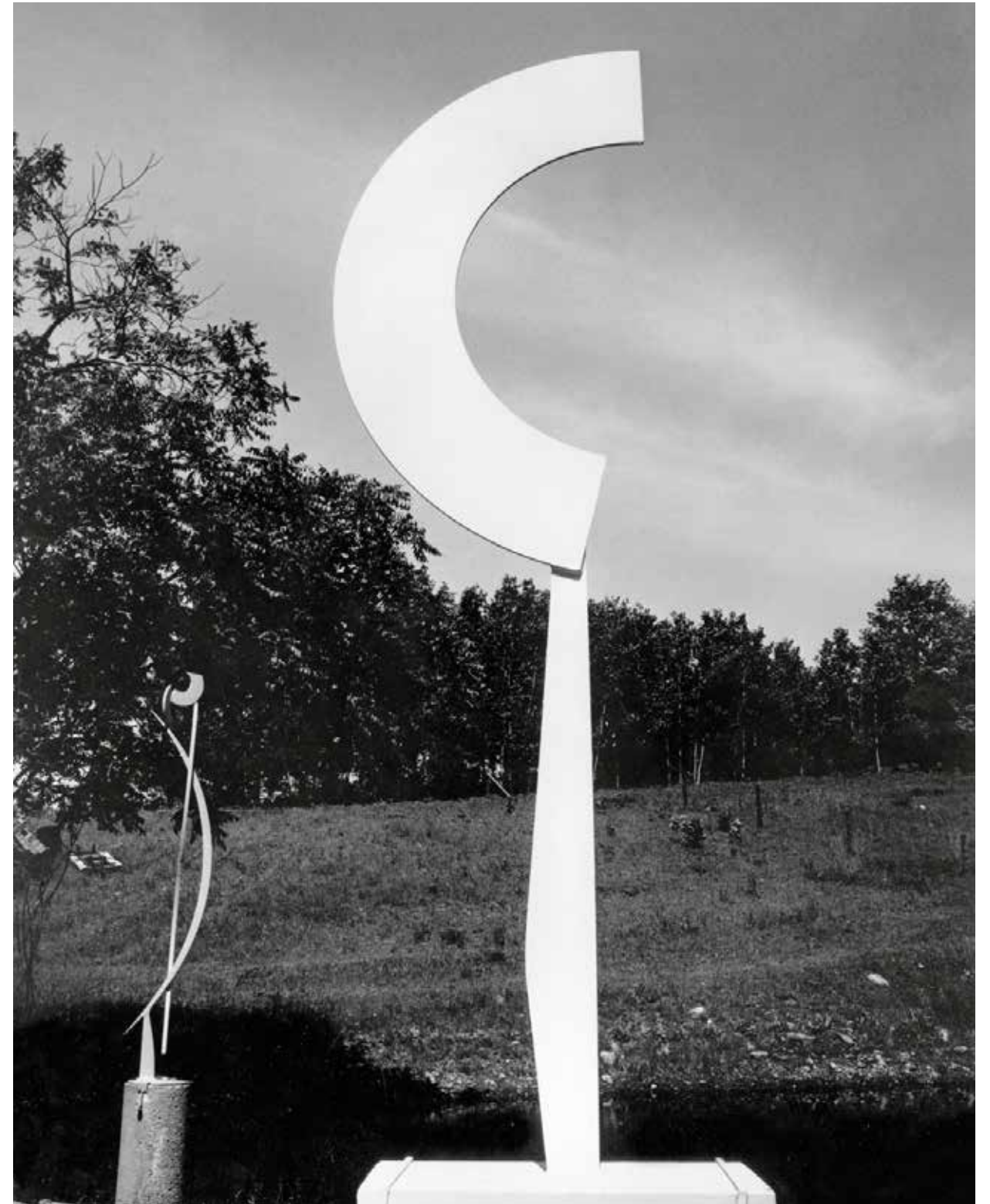
"4/28/61" at Bolton Landing, c. 1961



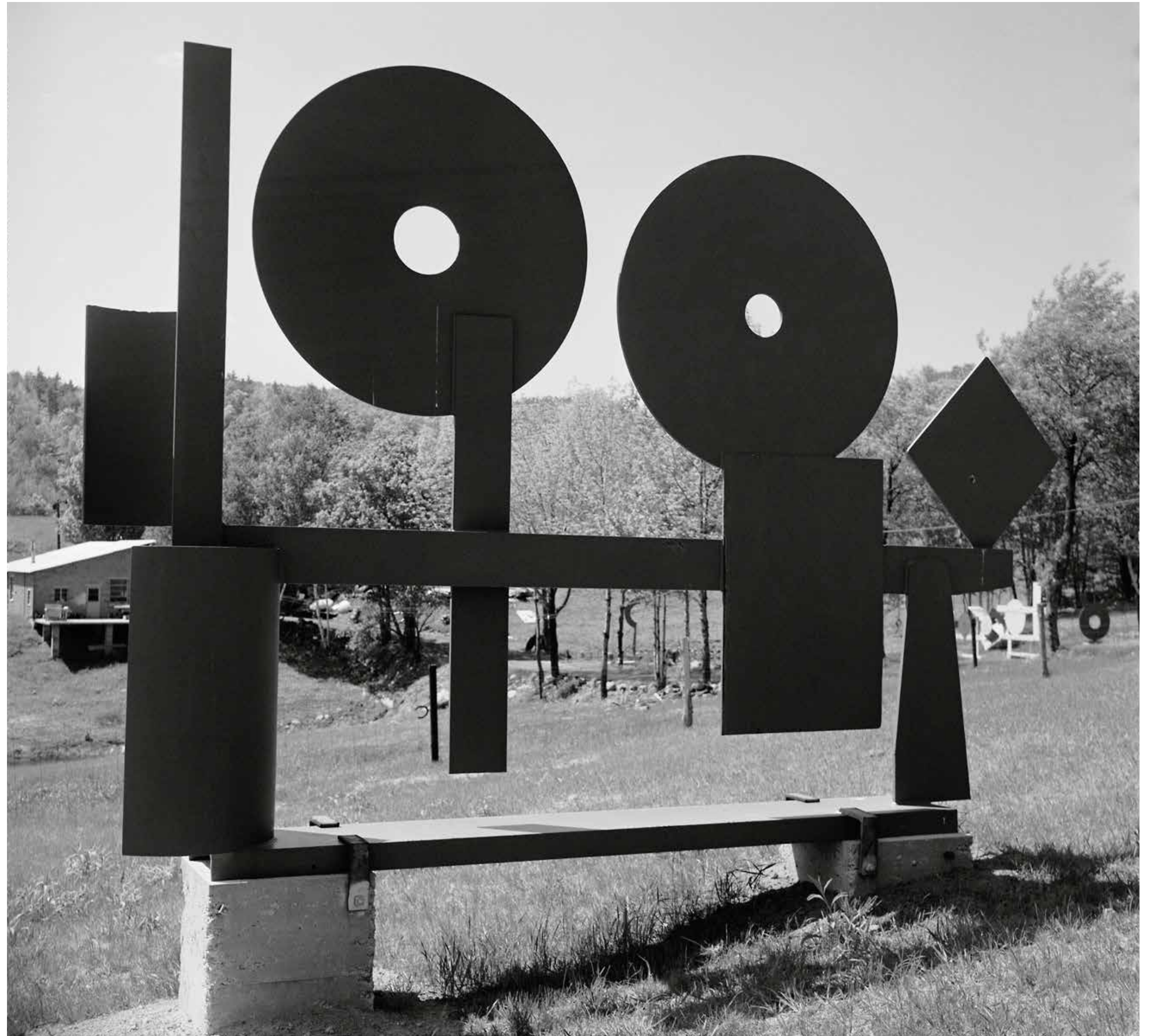
"4/28/61" at Bolton Landing, c. 1961



Sculpture Group: Freshly Painted Outside Workshop, 1961



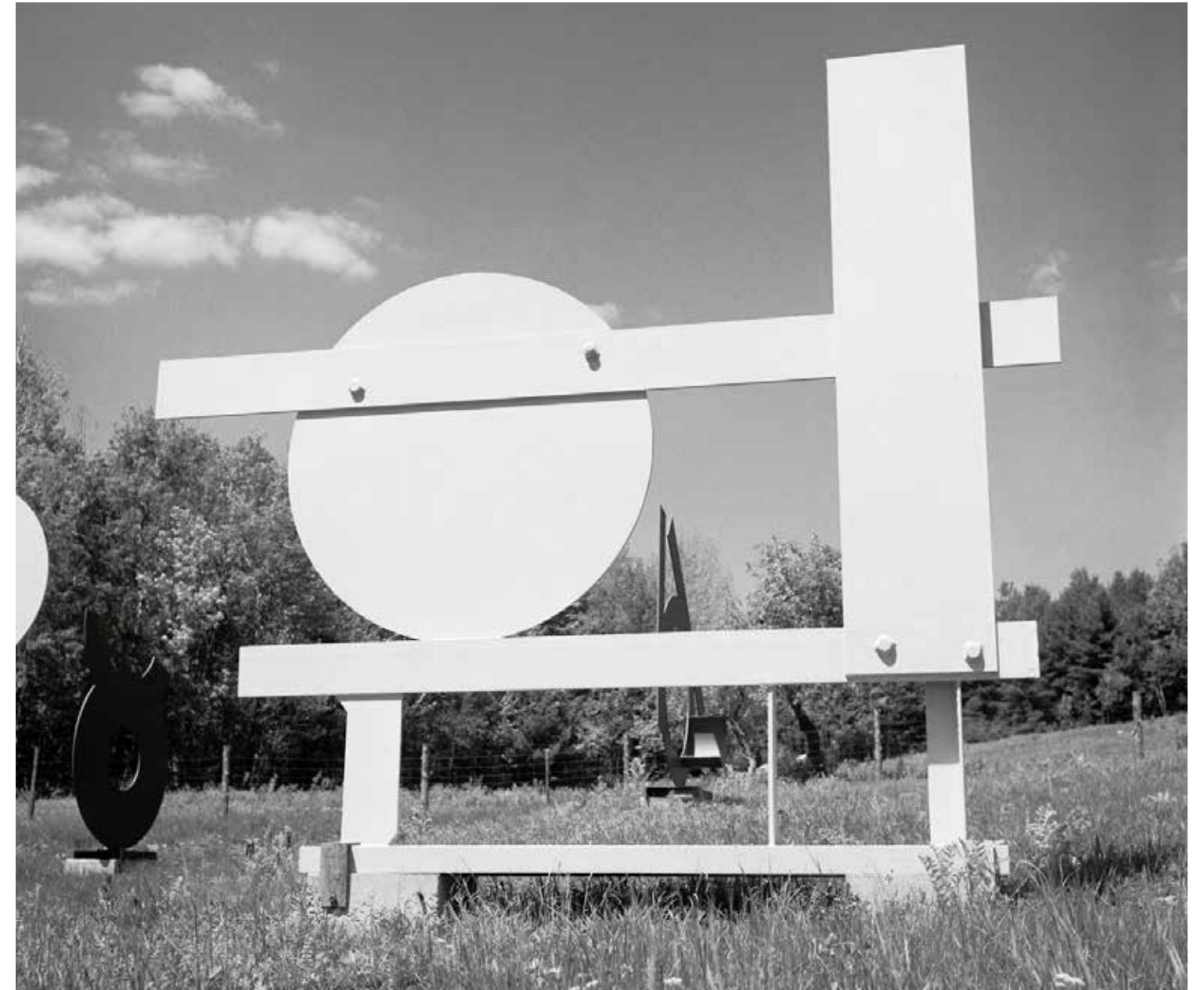
"Lunar Arc" (1961), date unknown



*"Primo Piano I" (with "Lunar Arc", "Primo Piano II", "Zig IV",
"Primo Piano III", and "Circle III" in Background), Bolton Landing, c. 1962*



"Primo Piano II" (with "Circle I" and "Primo Piano III" in Background), Bolton Landing, c. 1962



"Primo Piano III" (with "Primo Piano II", "Circle III", and "Circle II" in Background), Bolton Landing, 1963



"Circle and Box" with "Untitled 1963", 1963

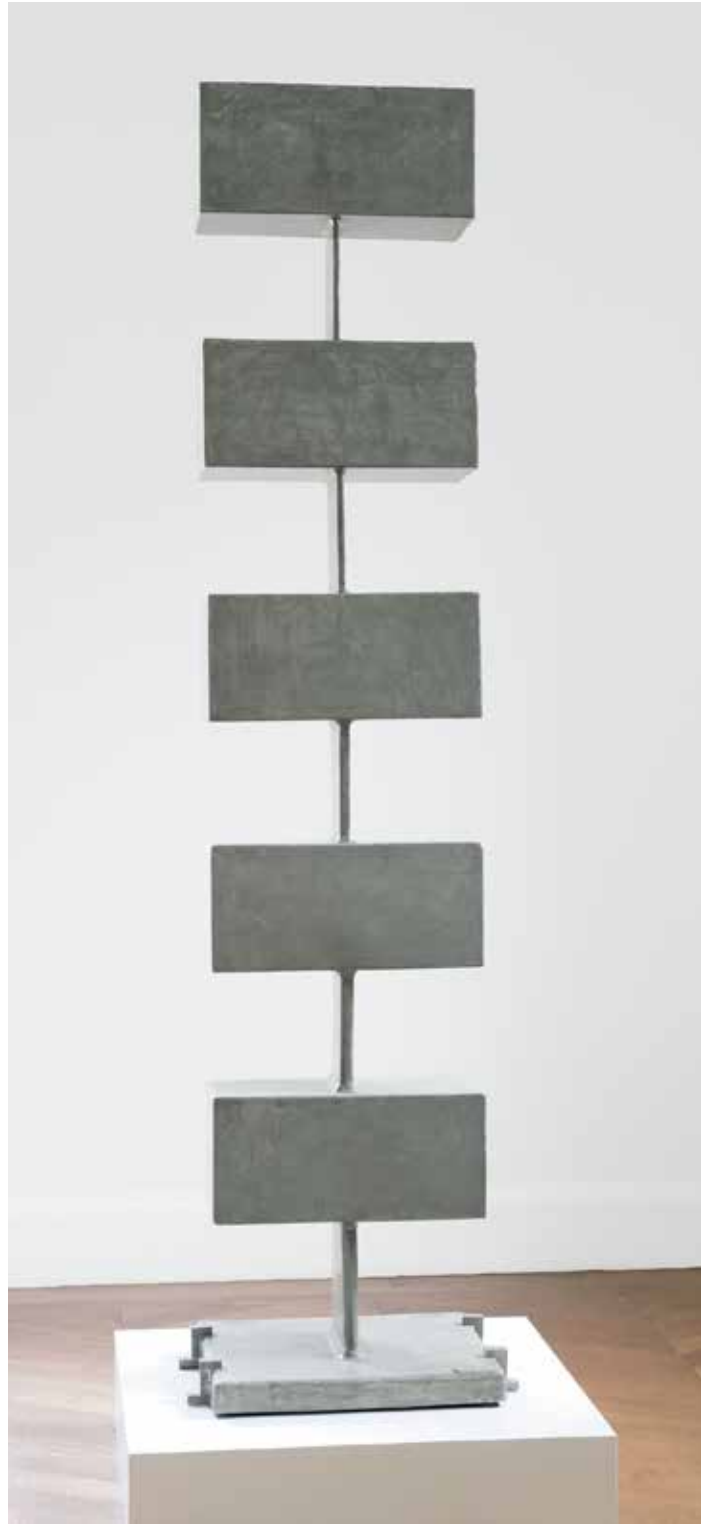


"Circle and Box" with "Untitled 1963" (and Other Works in Background), Bolton Landing, 1963





**DAVID SMITH IN THE COLLECTION
OF STORM KING ART CENTER**



Five Units Equal, 1956



The Iron Woman, 1954-58



Personage of May, 1957



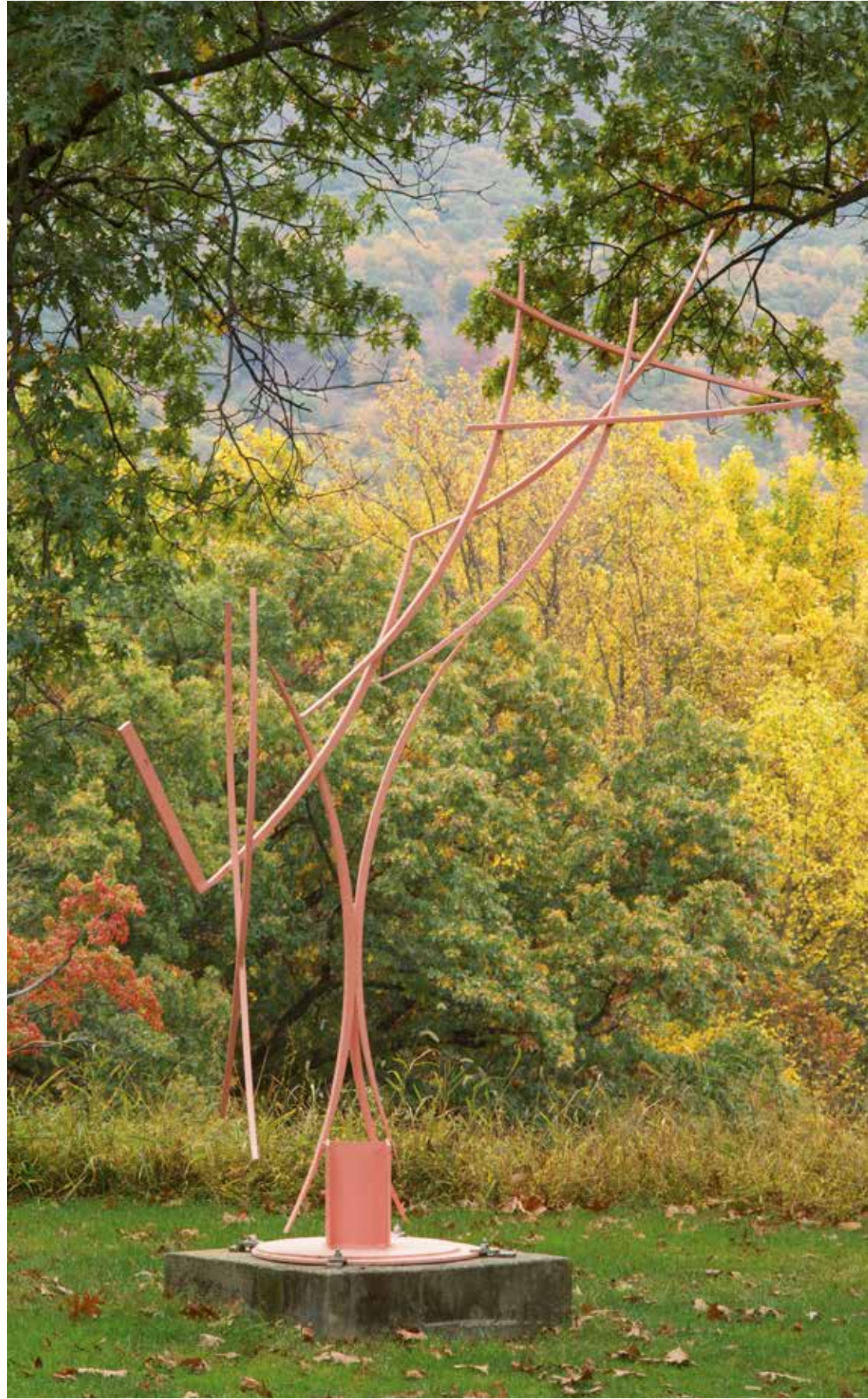
Portrait of a Lady Painter, 1954/1956-57



Albany I, 1959



Raven V, 1959



Study in Arcs, 1957



XI Books III Apples, 1959



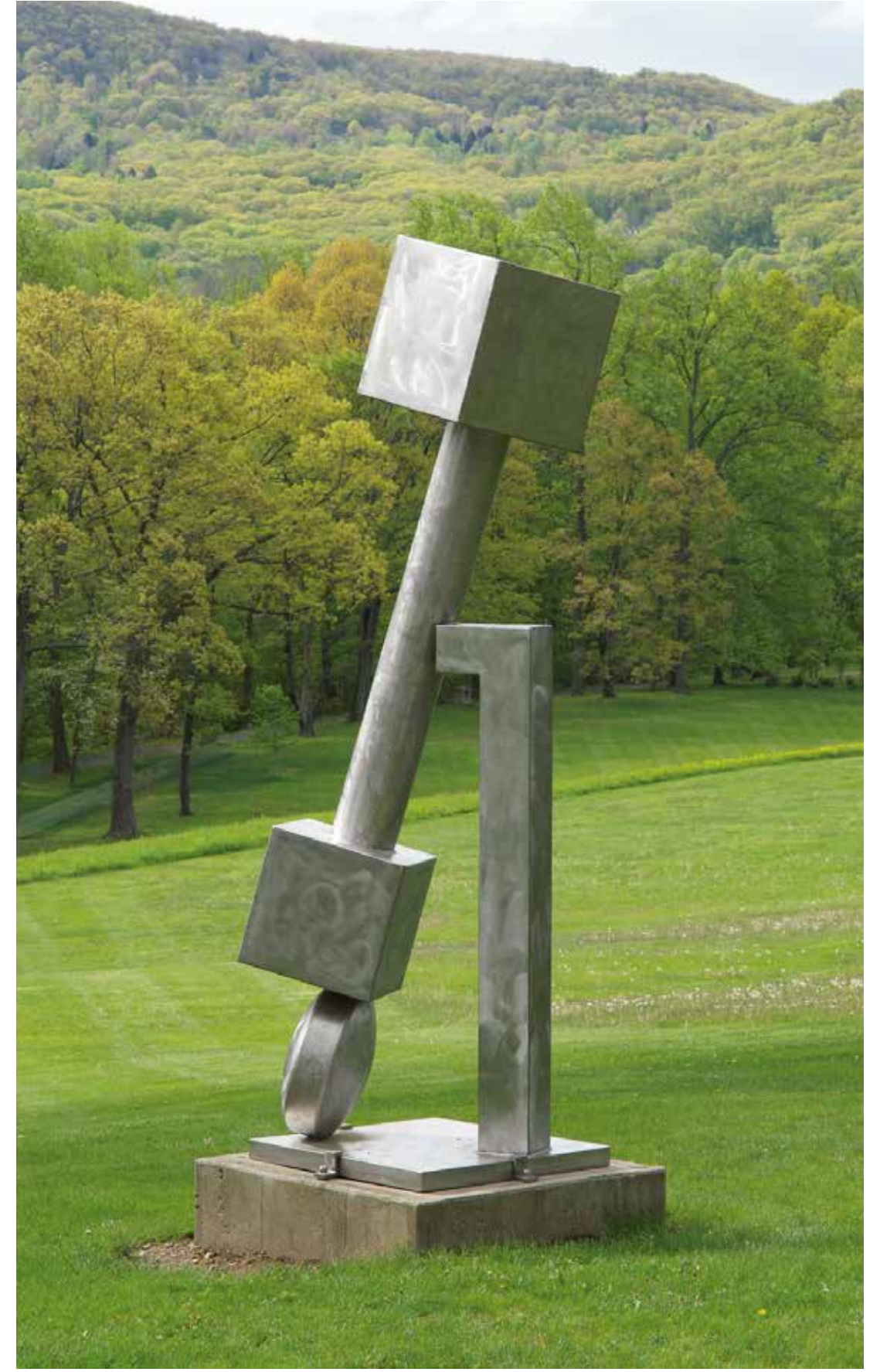
Three Ovals Soar, 1960



Voltron XX (Voltron XX), 1963



Becca, 1964



Cubi XXI, 1964

DAVID SMITH: ARTISTS RESPOND

WITH SARAH HAMILL, ERIN SHIRREFF, AND CORIN HEWITT

On February 15, 2017, artists Corin Hewitt (*American, b. 1971*) and Erin Shirreff (*Canadian, b. 1975*) participated in a panel discussion moderated by art historian Sarah Hamill, as part of an exhibition program titled “David Smith: Artists Respond.” Panel participants revealed moments of intentional and unexpected intersection between their practices and the life and work of David Smith, and discussed Smith’s continued legacy today; excerpts from an edited transcript of this discussion are reproduced here. This event was presented by Storm King Art Center at Parsons School of Design.

SARAH HAMILL:

When Victoria Lichtendorf, Director of Education at Storm King Art Center, asked me to participate in this event, it took me about one second to say yes, because I have learned a tremendous amount from both Corin Hewitt’s and Erin Shirreff’s work, and they have both impacted my thinking through and through.¹ Their sustained engagement with sculpture can help us tackle the question our panel explores today, which is this: what new readings, what lessons, can we glean from looking back at David Smith’s sculpture from the vantage point of 2017, through the lens of contemporary sculptural practice? It’s a question that might mean temporarily putting aside canonical narratives of Smith’s modernism, or how, as one foundational story goes, Smith was among the first to link sculpture to the labors of machine production, thanks to his skill with the welder’s torch, studied on the assembly line. By making industrial steel a material

and a medium for art, Smith’s sculptures mark out an archive of passing modern industry. As Barbara Rose observed in 1967, this practice of joining welding with sculpture also shifted our understanding of the studio by making it into a factory.² Smith thus laid the groundwork for practices that Minimalists would expand upon.

So, too, might we bracket out for now formalist readings of how Smith created a pictorial sculpture. In a suite of essays in the 1940s and 1950s, for instance, Clement Greenberg praised Smith’s virtual use of welded line, which shaped empty space to direct a pictorial illusion of matter.³ Later, in the 1970s, Rosalind Krauss would build on Greenberg’s claims by showing us how his sculptures set up an image of pictorial coherence, only to dismantle it by encouraging multiple conflicting views. The strength of his objects, she argues, lies in their formal “disjunction.”⁴

These narratives are vital, not least because they define Smith’s moment of modernism. But how might we explore other possible readings of his practice? How was he thinking deeply about the medium of sculpture and its place in the world, for instance, and about how sculpture should be displayed and circulated in photography? How, too, did Smith experiment widely with how sculpture relates to—demands, even—other media, such as drawing, painting, and photography?

These are pressing issues for us now. I can think of no better pair to respond to Smith’s body of work than Corin Hewitt and Erin Shirreff, who are each deeply engaged with issues of spatial perception, photographic mediation, and sculptural space.

My own encounters with their work have struck me to the core. In 2010, I stumbled across Erin’s video *Roden Crater* (2009) in an exhibition of contemporary photography at the Metropolitan Museum of Art. I found myself sitting in front of it for what felt like a very long time, entranced by how it slowed down a process of looking. At first glance, the video seems to present merely an image, a mass reproduction of James Turrell’s famous earthwork situated in Arizona’s Painted Desert. That idea was troubled as I became aware that I was looking, not at a sculpture, but rather a photograph of it, which became thinglike in the slow duration of the video. Lights cast drew attention to the photograph as a physical thing with a substance of its own, not a transparent screen we see through. The photograph was now something with a materiality that shapes how we see and experience the work of art. Erin’s work across media carefully mines these questions of the special objecthood of sculpture and photography, showing us how we perceive sculptures in two-dimensional media, and how photographs can be sculptural in their own right.

In 2013 I worked with Corin to arrange a group of Oberlin College students to participate in a course he taught around his exhibition that year at the Museum of Contemporary Art Cleveland titled *The Hedge*. There, Corin built a room within a room with windows curved out from the wall, revealing a space beyond, a space of ongoing labor, which changed over the course of the show. From a distance, the cutouts registered first as flat pictures. Moving closer, their uncertain depth was revealed, shaping a negative relief space that felt vertiginous in its expansiveness. What was behind the wall, and where did it begin and end? The negative reliefs contained unexpected objects as diverse as photographs made collage-like and material, rubber gloves, makeup, flash drives, and some pieces of toast cast in liquid plastic, and painted, or cut out, or coated with other materials. It was the toast, in particular, that drew me: here was an object whose associations are with the interiors of the body—tasting, eating,

digesting—placed amid materials tied to the body’s exteriors, to the haptic labors of making. Here was also a reproducible object made into an abstract surface, a blank canvas for something else. In *The Hedge*, sculpture is generative and bodily. It moves between object and image, past and present, things hidden and things seen.

I mention these personal anecdotes about looking as a way of saying that these two sculptors have much to say about the medium of sculpture now, about its temporalities, bodily connections, and mechanisms of mediation. In what follows, I’d like to sketch out a few very open-ended questions for thinking back at Smith’s practice anew in ways that offer resonance for contemporary practice. These are questions, then, that are bound to spark others. What follows is not meant to mandate answers, but rather to be a kind of launching pad for still further discussion.

To begin I’d like to take us about four hours north of the city to Smith’s house and studio in Bolton Landing, New York, a place seen in a photograph Dan Budnik took after Smith’s death (p. 2). It was here that the sculptor lived and worked year-round after 1940. Sometime in that decade, Smith began to photograph his sculpture in the landscape—one-on-one photographs, but also shots of groups of his work gathered together, often before shipping them off to exhibition. Later on, he also installed his sculptures more permanently in the fields outside his studio, pouring concrete pads for them and photographing them in dialogue with one another (pp. 86–87). This unique installation, which he referred to as his sculpture farm, became part of a sculptural imaginary tied to how the public understood his work. As Michael Brenson has shown us, these installations also anticipated discourses of site in Land art.⁵

What are we to make of these installations and Smith’s photographs of them, and how do they shape how we see his sculpture and the landscape? The question seems urgent, given the fact that these displays depart



Fig. 1
David Smith. “*Bi-Cycle*” (1953), “*7/29/53*” (1953), “*Tanktotem III*” (1953), and “*Tanktotem IV*” (1953) at Bolton Landing Dock, Lake George, New York, c. 1953. The Sandor Family Collection. Photo by David Smith

Fig. 2
David Smith. *Sculptures Dating from 1959 to 1963, Installed in the Lower Field, Bolton Landing, New York, 1963.* The Estate of David Smith, New York. Photo by David Smith

so radically from conventions of museum installation where objects are seen one-on-one against the white walls of the gallery. In these photographs, we see a sculptor uniquely attuned to the myriad ways that photography can mediate sculpture and shape its public reception.⁶ Smith took up the camera out of necessity, since it was too difficult or expensive to arrange for others to document his work. Rather than documenting his sculptures through all the usual standard tropes—against a neutral background, with soft, controlled lighting, for instance—Smith took his work outside and controlled how it was presented. In exhibition catalogues and magazine spreads, his photographs of individual works often appear alongside these group shots in the fields and the landscape around his house.

Smith began taking photographs at the very moment he experimented with sculpture. In 1931, while living in the Virgin Islands, he photographed arrangements of shells, coral, and other found objects (p. 23, 66–69.⁷ The camera’s shutter is the glue that holds these temporary constructions into place, creating an alternative pictorial world out of objects around him. These images, which show how controls like vantage point and backdrop can shape how we see an object, laid the foundation for the sculptor’s later images.

In 1953, for instance, Smith hauled several recent works down the hill from his studio to photograph them on a dock on Lake George (fig. 1). Standing directly on the dock’s uneven planks, the sculptures resemble figures, yet their spindly legs and disjointed torsos seem at odds with the landscape behind them. Are they meant as stand-ins for bodies swimming, jumping, resting, or are they abstract objects made of industrial materials? This question, this irresolution, animates and abstracts the work. The provisional site of the dock conveys the idea of a contingent, temporary sculpture in motion.

One way to read these eclectic groups would be to say that they tell us something about belonging in the

postwar world. The ad hoc, ragtag groups suggest a dispersed mode of collectivity that lacks a center, an idea that Stephen Melville and Margaret Iversen have explored.⁸ There is no hierarchy here, no systematic or predictable image of sculpture. Instead, being in a group means acknowledging difference and incongruity. It means inhabiting alternative modes of belonging in a postwar world of sameness, corporatization, and hegemony. Smith seems to be using photography to stage a social, even political, message about sculpture and broader ideas of difference.

Or take photographs like one of *2 Circles, 2 Crows*, here positioned against the landscape (p. 14). Smith seems drawn to how the work can carve out a pictorial space. The white form is both a void, an absence cut out from the dark ground of the hill behind, and a presence sweeping up above it. Set against the landscape, the sculpture is both blankness and thing, both image and object at the same time.

Finally, in another mode, Smith creates an image of sculpture as rooted in the place of his fields. In other photographs of his works clustered together, Smith was drawn to still other modes of beholding. There are the shots he made of his *Zig* and *Sentinel* series, where Smith hones in on the overlap of shapes so that sculpture here becomes a cubist collage, a latticework of geometries that makes the contours of individual objects difficult to read (fig. 2). Here, sculpture is not seen as a distinctive form with boundaries and edges, but rather a pictorial device to shape still other pictorial arrangements. In this photograph, we become aware of how the sculptures take the form of figures commanding their surroundings. He suggests an alternative world for sculpture, one that we are both invited to enter and also, curiously, held back from.

I’ve shown you a range of different ways that Smith staged and restaged his work, suggesting the many

possible meanings that Smith could ascribe to sculpture in his photographs. They show the artist to be acutely aware of how photography could shape a contingent encounter, and create a sculptural imaginary. In recent years, photography's mediation of sculpture has become a pressing concern for contemporary artists. It's one that both Erin and Corin have thought deeply about. One question that I want to put to them is, how does their approach relate to Smith's? What is shared? What is different from his modernist moment?

This is just one knot of questions for us to consider. Another focuses on what it means to think more broadly about Smith's practices of making, beyond his commitment to welded steel. I've long been fascinated by his use of casting, a technology of reproduction used to create original, singular objects rather than editions. When walking through an exhibition of Smith's work at the Phillips Collection, in 2011, for instance, I was seized by a piece of tape, or rather a cast of one, on the surface of *Auburn Queen* (1954). The tape seemed so incongruous. Why was it there? Why didn't Smith polish it off when he received the sculpture back from the professional foundry that did his sand casting when he reworked the sculpture? What was the tape doing?

There are several possible answers to this question. On the one hand, it could have been a way for Smith to emphasize process. Like Rodin, he pointed up the marks of making by leaving visible the welds that held together pieces of steel. The tape alerts us to the pattern used to make the work, a taped-over a cardboard form, that, like others, Smith may have kept around to use in other future sculptures. The tape is also a geometric pattern, a pictorial element that rises above the modeled, textured surface underneath.

The tape also signals the contingency of the work. It says: even though this is a heavy, enduring bronze that elicits the tradition of the figure, its surface is provisional, and it results from a process of arranging and rearranging forms.

In this way, the tape alerts us to the everyday world, and how Smith incorporated found objects into sculptures—the printer's tray in *Sitting Printer* (1954–55; p. 88), bones in his relief paintings, or egg crates cast in bronze. He also used found objects in his Spray paintings, everything from kitchen scraps to pieces of paper to leftover steel parts (p. 60). These evocative images, which sometimes take the form of imagined sculptures set against a dark ground, shift between positive and negative space. The white forms are both moments of emptiness and also imagined physical presences.

Tape, bones, food, tools: these banal, everyday things archive a haptic world of making, insisting on a tactile and bodily mode of beholding that calls attention to the sites of the studio, kitchen, and home. They ask us to think about Smith's sculpture as taking form also beyond traditional narratives of welded steel. Here is a mode of everydayness that takes us out of the studio as factory. It also raises possible ways of connecting Smith's sculpture to the 1950s works of Jasper Johns and Robert Rauschenberg, with their mundane, commercial, or everyday objects incorporated into sculpture. These works also raise questions about how contemporary artists like Erin and Corin are reworking sculpture's relationship to the everyday. How does sculpture enact haptic, bodily modes of beholding that call on our contemporary version of the everyday?

Finally, the last question I'd like to raise is this: What did it mean for Smith to be, at key moments in his career, an artist and a teacher? What did his pedagogy look like, and how did it shape his practice? Smith taught as a visitor at, among other institutions, Sarah Lawrence College, the University of Mississippi, and Indiana University. He mentored students at Bennington College and elsewhere. In the many lectures he gave in the 1950s and '60s in art schools and art departments across the country, he often touched on pedagogy, speaking directly to students.⁹ What was Smith's voice as a teacher? He urged his

students to think of artistic practice as a mode of being. He critiqued the idea of tradition, or that an artist need be steeped in discourses of art history, arguing instead that an artist works from personal conviction and identity. Teaching meant teaching perception: "You first of all teach people to use their own senses," he said in 1960.¹⁰ This is why he urged his Sarah Lawrence College students to use their break to see art, annotating a list of shows in his interim week report. ("Do not neglect the Modern's movie theater in the basement," he quipped, while also urging them to see a Klee retrospective.¹¹) It was also why he told them to buy books with good illustrations. One course document not only evidences what Smith saw to be the major influences in modernism—the list is heavy in titles on Picasso, Matisse, and Klee—but also imparts behaviors. He urged students to invest in books, which undoubtedly "demands sacrifice," he said, but also meant that they could cultivate their artistic identities. He told them where to find the best bookstores, what mailing lists to be on, and how to seek out discounts and "finds."¹²

How does Smith's holistic approach to teaching, this emphasis on perceiving as a mode of being, fit into his practice as an artist? How does his teaching clarify his work, or in other words, how might he have been thinking through issues with his students that would reflect back on his practice? How can we, in general, think further about pedagogy as a unique lens into an artist's process? These are just some questions to consider. They have resonances for our panel as well, two artists who have also been teachers.

I've mapped these three topics, these broader questions, as a way of opening up Smith's work to new avenues of inquiry, new ways of thinking about a major modernist artist, and hoping that some of these alternative vantages can shed new light on his works. They are not the only ways, though, and I look forward to hearing from Corin and Erin directly about still other ways to think through Smith's work anew.

ERIN SHIRREFF:

What is fascinating to me about David Smith's sculptural practice is his use of the camera. As Sarah lays out in her wonderful book, *David Smith in Two Dimensions*, it went well beyond creating visual documents of his sculptures to disseminate or advertise his work. In these peculiar images he was arguing for a way of seeing his sculptures, and creating, within his images, a space where they could exist in the manner that he wanted for them.

I'm going to embarrass Sarah here, and quote from her book directly: "Smith's photographs were central to his conception of sculpture because they fostered an encounter of distance and detachment."¹³ She goes on: "He imagines the process of viewing taking place simultaneously at a distant remove, and at arm's length—close to the sculpture, but not in it." Hamill remarks, "Smith specifies modes of engagement that evoke a simultaneous absorption and separation, identification and distance, fascination and detachment."¹⁴

A lot of my own work for the past several years sprung very literally, actually, from looking at mid-century sculptural documentation, much like what Smith was creating at Bolton Landing. The image of a sculpture, fully formed, recognizable but alien, within a highly specific locale—and for me as a viewer in the twenty-first century—forever locked into a moment that has passed, was and remains extremely affecting.

This mix of closeness and detachment that Sarah describes as Smith's aim is, in part, what I'm responding to in these pictures. They are melancholy images, for sure. There's a sense of loss. But they are also a record of a sort of obdurate endurance. The sculpture can appear to be, in these images, both in and out of time. Persisting. As much as the pictures limit our engagement with the complexity of the forms they're depicting, there also always seems to be this rich mystery that can



Fig. 3
Erin Shirreff. *Monograph (no. 5)*, 2014.
Archival pigment prints, set of five prints,
each 34 x 46 in. (86.4 x 116.8 cm)
with fold



Fig. 4
Erin Shirreff. *Circle Shadow*, 2016.
Cyanotype photograph on muslin over
canvas, 96 x 96 in. (243.8 x 243.8 cm)



Fig. 5
Erin Shirreff. *Catalogue, 39 parts (Value Lesson)*, 2015. Hydrostone,
pigment, graphite, steel armatures,
on plinth, overall 65 x 68 x 53 1/4 in.
(165.1 x 172.7 x 135.3 cm)

unfold within the frame. There's so much that you can never understand about what it is you're looking at.

For Smith, like other sculptors who came before him, the camera was really just a tool. Despite the rich results of his camerawork and how much it integrated his aspirations for his art, in the end his camera was always in service of the object that he was imaging. In my own practice, which very much interweaves photography and sculpture, there isn't this hierarchy. The camera, for me, is a way of picturing forms that I make, but in my case I often make these purposely to be photographed, not to exist as objects in their own right. The work that I make in this vein ends up having this weird hybrid identity in my mind. It's a photograph, but I think of it much more as a portrait of a sculpture, but of sculpture that doesn't exist. As much as I'm interested in creating the objects that I photograph, I'm more interested in what happens when they're lit and positioned, and then eventually set at this permanent remove from the viewer within a frame. Like Smith, I am interested in how the camera can very precisely record, but how it can also overlay a sense of detachment or estrangement.

These are images from a body of work called *Monograph*. In these works, the sculptures pictured literally do not exist since the forms are actually created through two conjoined images at the centerfold (fig. 3). The structure of the work is meant to evoke detached book signatures where, say, page 13 is printed opposite page 47, but then when properly assembled in a book depict cohesive forms. Here they are disjointed but semi-believable wholes. The photographs are actually folded in half and then when they're framed, they're hinged to retain that dimensionality.

The most common Smith photos are of his sculpture sited outside in the landscape upstate New York. It's a general upstate landscape but also specific with its mountains and trees and, very often, snow on the ground. You can see from images of my work that I

have myself always gravitated toward a non-specific backdrop for my photographs because I've wanted to keep the sense of scale ambiguous. But also maybe because as much as these are documents of physical things, I really want to push into the potential of the image itself. Having a nondescript background somehow creates this nonspace, like a conceptual space, that for me, allows the photo to function like an idea or a proposal. It also allows the pictures to exude a real sense of stillness, which is something that I've been interested in for a long time in my work.

Smith's interest in pictorialism and physical immediacy is present in the many cameraless images tied to his sculptural work, too. I'm thinking of the *Spray* drawings, for which he laid out objects and spray painted over top them, leaving white conjoined outlines. Some of these are quite small, on paper, and others are very large canvas works (pp. 58, 60–61). The objects are flattened into silhouettes, placed into a frontal arrangement, but the immediacy of their tracings leaves a very physical impression of the objects.

I've been working for the past couple of years on large-scale cyanotype photograms, and I have similar aims for these works (fig. 4). I started out wanting to recapture some of the tactility of photography, because unlike Smith, who was picking up a camera and adjusting the aperture and shutter speed, I, at this point, by and large use digital tools, which means a lot of screen time. I came to a point in the studio where I wanted to feel more texture in my images, to make more dimensional *things* in my image-making somehow. At the time I was working with very large sheets of cardboard and steel, which were scattered everywhere in my studio. I was making these sculptures that were very large, heavy things, but that had very slight, sinewy profiles—very thin. I was curious about using this same material to set in motion a different bodily response, something that was a similar scale, but at a remove from the physicality of the material itself.

This led to many, many, many months of experimenting with indoor cyanotype photograms, which quickly grew in size. It's very hard to make a non-pretty cyanotype, which was a problem I kept running into at small scales. Many of the cyanotypes ended up being eight feet by eight feet. This body of work sets up a painterly space, or a painterly proposal. But because they're photograms, the shapes, like Smith's Spray drawings, are locked into this one-to-one relationship with their objects, so they bring you back to a sense of a physical imprint, however abstract the forms might appear to be from a distance.

I do also make actual sculpture. In a series of work called *Catalogue* (fig. 5) everything is made from plaster pigmented with graphite. The objects have a relic-like appearance; the surfaces are very worked over. Smith's ideal of sculptural engagement—"to be close to the sculpture but not in it"—is again very similar to my hopes for these pieces. They are very dense, heavy, solid forms, and they're balancing on top of one another, which underlines this physicality. But they are also very monochrome, set on a pedestal, and describe a sort of scale-less, non-specific terrain that operates, for me, like an idea of a picture. In a way I think of these sculptures as a kind of embodied photograph, if that makes sense. I want them to carry a photographic affect—stillness, and a sense of remove.

In *Catalogue*, there is an object in the middle, with two rounded bumps and a straight top. This sculpture was in a solo show at my gallery here in New York a while back called *Arm's Length*. In the same show was this photograph, titled *Relief (no. 3)* (fig. 6), which is a larger, vertical iteration of that series of work I showed earlier. The object that's pictured in this photograph is the same object from the sculpture, just vertically oriented and within a different visual/physical proposal. There was another sculpture in the same show, titled *Drop (no. 13)* (figs. 7, 8), that is made of layers of very thin metal sheets hanging on a rod. You can see the shape reappear in the front view.

This repetition was in line with the context and aims for my show, but it's also a by-product of how I work in my studio—as I work on things at the same time, one body of work cannibalizes the next. It's of course very standard, at this point, for artists to have fully interdisciplinary practices.

Smith is someone whose practice has, for a long time, been described in ways that affirm a more antiquated, stereotypical ideal of the capital S sculptor—the solitary man, alone on his mountaintop with his welding kit, singularly focused. But his two-dimensional work and his thinking through photography tell a different story, how he was working through his sculptural problems in this constellation of different modes. It's heartening and useful, speaking as a maker, to see his practice dismantled and expanded like this, for many reasons, but mostly because it creates more relevant through-lines in art history to our moment now, to how artists are thinking through object/viewer relationships or image/object relationships. It also pierces the myth of the master at work, and shows an artist willing to delve into a field that he was less skilled at in order to further the aims of his practice, to more fully articulate his project, which is something I think is always especially useful for artists to keep in view.

CORIN HEWITT:

In the summer of 2006, art critic and art historian Michael Brenson took a group of us from the MFA program at Bard College, up to Bolton Landing to spend a day looking at Smith's studio and to soak up some of the atmosphere and energy of that place. Michael had told me about the role of photography in Smith's practice. Having long used photography as a way to think about sculpture, he thought I would be interested to see the place where Smith used his camera to consider the relationship his sculptures had to the landscape that surrounded them. That summer was also a transformation period in my work.



Fig. 6
Erin Shirreff. *Relief (no. 3)*, 2015.
Archival pigment print, 72 x 42 in.
(182.9 x 106.7 cm) with fold



Fig. 7
Erin Shirreff. *Drop (no. 13)*, 2015. Hot-rolled, cold-rolled, and Cor-Ten steel, 91 x 62 x 36 in. (231.1 x 157.5 x 91.4 cm)



Fig. 8
Erin Shirreff. *Drop (no. 13)* (left-side view), 2015.
Hot-rolled, cold-rolled, and Cor-Ten steel, 91 x 62 x 36 in. (231.1 x 157.5 x 91.4 cm)



Fig. 9
Corin Hewitt. *Oriview*, 1992. Installation,
96 x 48 x 72 in. (243.8 x 121.9 x 182.9 cm).
Oberlin College, Ohio



Fig. 10
Corin Hewitt. *Oriview: Image 1*, 1992.
Photograph, 36 x 24 in. (91.4 x 61 cm).
Oberlin College, Ohio



Fig. 11
Corin Hewitt. *Red Hook*, 2006. Photo-
making performance and installation,
10 x 14 x 21 ft. (304.8 x 426.7 x 640.1 cm).
Bard College, Red Hook, New York

Bard professor Nancy Shaver had told me in my first year at Bard that all the work that I'd made before coming to Bard was "passive," and I should try to make something "active." I had struggled to figure out what she'd meant by that provocation. It was really frustrating. "Active" versus "passive"—I couldn't figure it out. I'd come to the conclusion that maybe, for me, this problem resided in the ways in which I was constructing meaning in my work. I decided that, in response to her challenge, I would really push myself to work in a much more fluid, intuitive, and responsive way.

Since my last year at Oberlin College as an undergraduate, I had been using photography as a way to locate a viewer's body in the space of sculpture. *Oriview* (figs. 9, 10) was a response to a group of autopsy photographs I had seen of my recently deceased father. These images, taken by the mortician, gave access to the interior of my father's body in a way that I could have never seen while he was living. I had never seen photographs that powerful, nor had I seen a body so vividly rendered as an object. *Oriview* was made in response to those images, and gave viewers partial views to an organlike object from nine different perspectives, all located at the levels of the orifices of my own body.

Back to that summer at Bard. I was thinking through this provocation to make my work more active. I realized that I'd never used photography as part of the process of working, and I was also becoming interested in the domesticity that increasingly overlapped with my time in the studio. I decided to try something by collapsing some of the boundaries between the metabolic and digestive systems of my body and my mind. The plan was to set up a space where storing food and eating was integrated with a space that generated objects and images.

Food, as both a material and psychological space, changes states faster than I could make metaphors. I also wanted to use photography in a way that was different than I had before. I wanted the whole

process and space to feel digestive, akin to tasting, eating, and excreting. The studio at Bard grew into an amalgamation of a kitchen space and photo studio. As part of this, I brought in a freezer, a four-by-five camera, frying pans, a refrigerator, 35-millimeter camera, a stove, Polaroid cameras, a microwave, drugstore cameras, a panini press, etc. I started making still life photographs of food in various states: frozen, cast, cooked, painted, rotting. I wanted my gestures in food—cutting, smearing, mixing—or the fast copies I made in plasticine to become the form (fig. 11). I began by photographing both quickly generated and slowly built images of mixtures of food and other materials in various states (raw to cooked . . . frozen to rotten . . . cast and partially sculpted). As I made these images, I printed some of them and used them as parts of future images (fig. 12).

It was just after I completed this body of work that I visited Bolton Landing with our group and Michael. While we were walking through Smith's studio, I came across a group of cooking pots and pans that Smith had filled with plaster and steel (fig. 13). I loved these. I've since found out that they were made in the early '60s, and may have been intended to be cast in bronze. I liked them just the way they were.

After my work at Bard, I continued to make several more installations in which photography acted in both generative and performative ways. In a work called *Seed Stage* at the Whitney Museum of American Art, I built a freestanding and more architecturally complex version of what I'd done at Bard (fig. 14). Viewers could watch me work and make images in this space through four vertical apertures, one in each corner. In the space, which doubled as a kitchen counter and stage, was a variety of canned fruits and vegetables that I ate and photographed over the period of three months. Beneath this structure was a root cellar in addition to a series of worm bins. The worms digested the leftover scraps from the food used in the photographs I was taking, and they also acted as an image-processing system where finished prints were fed to the worms. The worms in the soil digested and

transformed the photographs, which after several days, would be removed and returned to service as backdrops for future images.

Since *Seed Stage*, many of my image-generating installations have been informed by experiences I had growing up in and spending my summers as an adult on a rural piece of property in East Corinth, Vermont. Like Smith's use of Bolton Landing, this piece of property has been a source of inspiration and energy for me. My father was the seventh generation from this area. My parents moved back to Vermont and purchased this property in late 1960s.

I've always seen this land as a central generator for my life and work, often using dirt sourced from it in my installations. It was shortly before my father's death, in 1992, I had decided that I was interested in becoming a sculptor. Ironically, my father, who was an abstract painter, cited David Smith's work at Bolton Landing as a warning. He made me promise that I would never litter the land with sculptures. He had very clear ideas about the separation of art and life. Maybe for that reason, I've only either used this location in Vermont as a mine for material or a place to bury other works.

As this exhibition at Storm King is focused on David Smith's white sculptures and the relationship to landscape, I'd like to talk about one aspect of those works I've been thinking about. From what I understand, Smith generally used either red ochre or a yellow-green primer in most of the painted works. On nearly all of these, he then added a coat of white. Sometimes adding white was a way to finish the work, and sometimes it was a way to look at it more closely in relation to the landscape until he could decide what color to paint on top of it. As they sat, the whites in these sculptures absorbed color in many ways, either by the weather-induced staining, sun bleaching, or the works just reflecting the everchanging colors in the landscape around them. It seems that his alternate uses of white, sometimes as a fixed proposal, and in other

works as a pause for reflection, might be considered in parallel to the way he took photographs. Clearly, this process of constant reconsideration and transformation in his work runs deep.

Like Smith, I'm also interested in how color can alternate between being an incidental quality and a concrete subject in sculpture. In 1951, about ten years before Smith's white sculptures were made, Ludwig Wittgenstein wrote a book, *Remarks on Colour*, which evolved out of Wittgenstein's lifelong investigations into logic, as well as his interest in Johann Wolfgang von Goethe's famously poetic 1810 *Theory of Colours*.¹⁵ It's a strange and exciting work. He tries to apply his thinking about logic to color, which is not an easy thing to do. He seems particularly obsessed with concepts of luminosity, definitively asserting that the colors gray and brown cannot be luminous; in other words, they cannot give off light. He asks, "There is the glow of red-hot and white-hot, but what would brown-hot and grey-hot look like?"¹⁶ This question particularly struck me, as brown and gray were colors that were everywhere in my life growing up in Vermont. Spending long summers farming with my parents, it was the wide varieties of brown and gray that we found in the soil and the ever-rising fieldstones that made me aware of the depth of time, and of the generations of life that the ground contained. For me, these two colors seemed the most luminous.

I used a show I did in Vermont in 2010, called *The Grey Flame and the Brown Light*, to examine this question (fig. 15). In this work, I created a workspace on an excised section of Vermont forest floor, using the soil to undertake an investigation of the colors brown and gray. The space was covered with a roof of wooden hardwood flooring resembling a multipurpose gymnasium floor or stage. Sections of this roof slid open, allowing me to elevate flatbed scanners, which were used to capture images of rocks, ash, sand, soil, and decaying vegetable matter. These images were printed on a digital printer and then shed back on the



Fig. 12
Corin Hewitt. *Red Hook Untitled #22*, 2006.
Photograph, 16 x 21 in. (40.6 x 53.3 cm)



Fig. 13
David Smith. Left: *Untitled (Frying Pan)*, early 1960s. Steel, burlap reinforced plaster, and shellac, 3 x 11 3/4 x 6 7/16 in. (7.6 x 29.8 x 16.4 cm); right: *Untitled (Frying Pan)*, early 1960s. Steel, burlap reinforced plaster, and shellac, 2 7/8 x 11 15/16 x 6 7/16 in. (7.3 x 30.3 x 16.4 cm)



Fig. 14
Corin Hewitt. *Seed Stage*, 2008–09. Mixed media, photo-making performance, and installation, 12 x 22 x 9 ft. (3.7 x 6.7 x 2.7 m). Whitney Museum of American Art, New York



Fig. 15
Corin Hewitt. *The Grey Flame and the Brown Light*, 2010. Mixed-media performance and installation, 9 x 18 x 34 ft. (2.7 x 5.5 x 10.4 m). BCA Center, Burlington, Vermont



Fig. 16
Maggie Grymes. Performance still from Virginia Commonwealth University chromotheater class taught by Corin Hewitt, 2011. East Corinth, Vermont

forest floor, where they slowly dissolved into the soil to be later rescanned and exhibited as prints. I mention this work of mine, as I think it shares an interest with Smith's painted works in their attention to color and different states and durations of stability and change.

Another way I find a strong connection with Smith's creative life is by working with younger artists through teaching. Smith taught at many schools, including Sarah Lawrence, University of Indiana, and University of Arkansas.¹⁷ Although Smith was making art and teaching at a time when art had a very limited audience, and was often looked at with suspicion, he advocated strongly for its social value.¹⁸

In a correspondence with Michael Brenson, in which I had asked him about Smith as a teacher, Brenson wrote:

As a teacher he was both a dominant figure, a powerful Great Man personality, and someone who believed in questioning authority and encouraging students to think about making art in terms of their own realities and experience.... The Smith students I interviewed remembered

him fondly, as a generous outside-the-box teacher who obliged them to read widely and seriously and was unlike anyone else they studied with. By the time students from Skidmore and Bennington began visiting Bolton Landing in the sixties, he was several years removed from teaching, his second wife had left him and his life had become more solitary. By then his fields were filled with sculptures.... He had invented a sculptural world, his own *Comedie Humane* in a way. He welcomed with great hospitality the class trips from Bennington led by Caro, Noland and others. He was an inspiration to students, who had never seen anything like his fields; there was nothing like them, certainly in sculpture.¹⁹

I now teach in the Sculpture and Extended Media program at Virginia Commonwealth University in Richmond, Virginia. Although I imagine our approach as teachers is different on many fronts, I also believe in opening up various aspects of my life to my students. I've taken up the challenge of using our family land in Vermont as a site for teaching. In the summers of 2011 and 2012, I brought a group of artists and

approximately ten VCU students up to our property for a series of two-week classes. The students camped out by our pond, built a large, rotating stage in a field, and cooked their meals in an outdoor kitchen built for the course. Using the color spectrum as a narrative structure, the class culminated as a one-and-a-half-hour, eleven-act performance called *Chromotheater*, which was performed on a rotating stage (fig. 16). It's been helpful for me to consider how the landscape there can open, inform, and provide a rich context for students to think through their own concerns.

My aim with this presentation was neither to add any art historical knowledge to Smith's legacy, nor to force any definitive connection between Smith's and my work. Instead, I wanted to see what would happen if I just paid attention to how Smith's work remains alive to me today. Like Smith did throughout his work, especially in the 1930s and '40s, many of us are now struggling to figure out how to confront the emerging political crisis we're in. As Michael Brenson described in our correspondence, "There is a deep and complex politics in his work. He thought hard about how art could reach people and affect subjectivity. He believed in transformation. Everything in his work is moving,

in process, but he was not utopian. He lived through two world wars and believed it was imperative to face the darkness in human beings. He believed, with Freud, that humans carried with them the entirety of human history, including archaic and atavistic impulses that could never be eradicated."²⁰

In my work, I'm spending time in two parallel trenches I've dug in my studio floor. These trenches go through the plywood of my studio through a thin layer of cement from when the house was built in 1900, deep into the red Virginia clay. These trenches are conveyors of time. They're also parallel universes in which I'm searching. Like Smith, I continue to think about art as a complex living archaeology that can be used to probe both the past and the future.

Notes

1. With tremendous thanks to David Collens, Nora Lawrence, Sarah Lawrence, Victoria Lichtendorf, John Stern, and Sara Winston; and to the Estate of David Smith.
2. Barbara Rose, "Shall We Have a Renaissance?" *Art in America* 55, no. 2 (March–April 1967): 32. For a recent appraisal of Smith's relationship to modern industry, see Anne M. Wagner, "David Smith: Heavy Metal," in *A House Divided: American Art Since 1955* (Berkeley: University of California Press, 2012), pp. 101–16.
3. See, for instance, Clement Greenberg, "Review of the Exhibition *American Sculpture of Our Time*," in *Clement Greenberg: The Collected Essays and Criticism*, vol. 1, *Perceptions and Judgments, 1939–1944*, ed. John O'Brien (Chicago: University of Chicago Press, 1986), pp. 138–40.
4. Rosalind Krauss, *Passages in Modern Sculpture* (Cambridge: MIT Press, 1977), p. 157.
5. Michael Brenson, "The Fields," in Carmen Giménez, *David Smith: A Centennial* (New York: Solomon R. Guggenheim Museum, 2006), pp. 39–67.
6. Sarah Hamill, *David Smith in Two Dimensions: Photography and the Matter of Sculpture* (Oakland: University of California Press, 2015).
7. Joan Pachner, "David Smith's Photographs," in *David Smith: Photographs 1931–1965* (New York: Matthew Marks Gallery, 1998), pp. 109–20.
8. Stephen Melville and Margaret Iversen, "Plasticity: The Hegelian Writing of Art," in *Writing Art History: Disciplinary Departures* (Chicago: University of Chicago Press, 2010), p. 170.
9. Many of these documents will be newly available in *David Smith: Collected Writings, Lectures, and Interviews*, ed. Susan J. Cooke (Oakland: University of California Press, forthcoming 2018).
10. David Smith, "Memories to Myself" (1960), David Smith Papers, Estate of David Smith, New York.
11. David Smith, "Report for Interim Week," Sarah Lawrence College (February 13, 1950), David Smith Papers, Estate of David Smith, New York.
12. David Smith, "Notes on Books," Sarah Lawrence College (May 2, 1950), David Smith Papers, Estate of David Smith, New York.
13. Sarah Hamill, "Aerial Vision: Photographic Abstraction," in *David Smith in Two Dimensions*, p. 82.
14. *Ibid.*, p. 85.
15. Ludwig Wittgenstein, *Remarks on Colour*, trans. Linda L. McAlister and Margarete Schattle, ed. G. E. M. Anscombe (Berkeley: University of California Press, 1977).
16. *Ibid.*, p. 7.
17. "Biography," compiled by Susan J. Cooke and Allyn C. Shepard, in Sarah Hamill, *David Smith: Works, Writings, Interview* (Barcelona: Ediciones Polígrafa, 2011), pp. 156–57.
18. David Smith, "The Artist in Society," in *ibid.*, pp. 143–45.
19. Michael Brenson, correspondence with Corin Hewitt, February 2017.
20. *Ibid.*

EXHIBITION CHECKLIST

OUTDOORS

- p. 36–37
Primo Piano I, 1962
 Painted steel
 110 x 144 x 21 in. (279.4 x 365.8 x 53.3 cm)
 Roberts Family Collection
- p. 38–39
Primo Piano II, 1962
 Painted steel, stainless steel, and bronze
 85 x 158 x 15 in. (215.9 x 401.3 x 38.1 cm)
 The Estate of David Smith, New York;
 courtesy Hauser & Wirth
- p. 40–41
Primo Piano III, 1962
 Painted steel
 124 x 146 x 19 in. (315 x 370.8 x 48.3 cm)
 The Estate of David Smith, New York;
 courtesy Hauser & Wirth
- p. 42–43
Circle and Box (Circle and Ray), 1963
 Painted steel
 119 ½ x 29 ¼ x 22 ½ in. (303.5 x 74.3 x 57.2 cm)
 Irma and Norman Braman Art Foundation, Florida
- p. 44–45
 Untitled, 1963
 Painted steel
 88 x 33 x 26 in. (223.5 x 83.8 x 66 cm)
 Collection of Candida Smith;
 courtesy the Estate of David Smith, New York
- p. 46–47
2 Circles 2 Crows, 1963
 Painted steel
 68 ¾ x 125 x 8 ¼ in. (174.6 x 317.5 x 21 cm)
 Irma and Norman Braman Art Foundation, Florida

MUSEUM BUILDING

- p. 48
 Untitled (*Standing Figure*), 1932
 Coral and wire on terra cotta base
 5 ⅝ x 2 ½ x 2 ½ in. (14.3 x 6.4 x 6.4 cm)
 The Estate of David Smith, New York;
 courtesy Hauser & Wirth
- p. 49
 Untitled (*Figure*), 1932
 Coral on artist's wood base
 3 ¼ x 1 ¾ x 1 in. (8.3 x 4.45 x 2.54 cm)
 The Estate of David Smith, New York;
 courtesy Hauser & Wirth
- p. 50
 Untitled (*Construction*), 1933
 Coral, stones, lead, copper wire,
 and brass rods on artist's wood base
 15 x 7 x 3 in. (38.1 x 17.8 x 7.6 cm)
 Collection of Jon Shirley
- p. 51
Construction (Lyndhaven), 1932
 Coral, iron, lead, and painted wire
 on artist's painted wood base
 25 ¾ x 7 ¾ x 5 in. (65.4 x 19.7 x 12.7 cm)
 The Estate of David Smith, New York;
 courtesy Hauser & Wirth
- p. 52–53
 Untitled, 1955
 Painted steel
 29 x 45 x 34 in. (73.7 x 114.3 x 86.4 cm)
 The Estate of David Smith, New York;
 courtesy Hauser & Wirth
- p. 54
Tanktotem VII, 1960
 Painted steel
 84 ½ x 37 x 14 ⅛ in. (214.6 x 94 x 35.9 cm)
 Gift of the Ralph E. Ogden Foundation

- p. 55
Tanktotem IX, 1960
 Painted steel
 90 x 33 x 24 ⅛ in. (228.6 x 83.8 x 61.3 cm)
 The Estate of David Smith, New York;
 courtesy Hauser & Wirth
- p. 56
Black White Forward, 1961
 Painted steel
 88 ⅛ x 48 x 38 in. (223.8 x 121.9 x 96.5 cm)
 The Estate of David Smith, New York;
 courtesy Hauser & Wirth
- p. 57
4/28/61, 1961
 Painted steel
 88 ½ x 46 x 39 in. (224.8 x 116.8 x 99.1 cm)
 The Lipman Family Foundation
- p. 58
ΔΣ 1958, 1958
 Spray enamel on paper
 17 ½ x 11 ⅜ in. (44.5 x 28.9 cm)
 The Estate of David Smith, New York;
 courtesy Hauser & Wirth
- p. 59, top
 Untitled, 1958
 Spray enamel on canvas
 18 x 17 in. (45.7 x 43.2 cm)
 The Estate of David Smith, New York;
 courtesy Hauser & Wirth
- p. 59, bottom
 Untitled, 1958
 Oil on canvas
 18 ½ x 19 in. (47 x 48.3 cm)
 The Estate of David Smith, New York;
 courtesy Hauser & Wirth

- p. 60
Blacksmith Shop, 1959
 Spray enamel on canvas
 94 x 9 ¾ in. (238.8 x 24.8 cm)
 The Estate of David Smith, New York;
 courtesy Hauser & Wirth
- p. 61
Night Window, 1959
 Spray enamel on canvas
 72 x 17 ⅝ in. (182.9 x 44.8 cm)
 The Estate of David Smith, New York;
 courtesy Hauser & Wirth
- p. 62
 Untitled (*Nude*), 1964
 Enamel on canvas
 24 ½ x 40 ¼ in. (62.2 x 102.2 cm)
 The Estate of David Smith, New York;
 courtesy Hauser & Wirth
- p. 63, top
 Untitled (*Nude*), 1964
 Enamel on canvas
 26 ½ x 31 in. (67.3 x 78.7 cm)
 The Estate of David Smith, New York;
 courtesy Hauser & Wirth
- p. 63, bottom
 Untitled (*Nude*), 1964
 Enamel on canvas
 27 ½ x 39 ¾ in. (69.9 x 101 cm)
 The Estate of David Smith, New York;
 courtesy Hauser & Wirth

PHOTOGRAPHS

- p. 14
“2 Circles 2 Crows” (with “Cubi VI” in the Background), Bolton Landing, 1963
Chromogenic black-and-white print, exhibition copy
8 x 10 in. (20.3 x 25.4 cm)
The Estate of David Smith, New York
- p. 20
Untitled (Waterlilies), c. 1932–35
Chromogenic black-and-white print of photocollage, exhibition copy
9 ½ x 13 in. (24.1 x 33 cm)
The Estate of David Smith, New York
- p. 23, top left
Untitled (Virgin Islands Tableau), c. 1931–32
Chromogenic black-and-white print, exhibition copy
Approx. 8 x 10 in. (20.3 x 25.4 cm)
The Estate of David Smith, New York
- p. 23, top right
Coral Construction, c. 1931–32
Chromogenic black-and-white print, exhibition copy
Approx. 8 x 10 in. (20.3 x 25.4 cm)
The Estate of David Smith, New York
- p. 23, bottom left
Untitled (Virgin Islands Tableau), c. 1931–32
Chromogenic black-and-white print, exhibition copy
Approx. 8 x 10 in. (20.3 x 25.4 cm)
The Estate of David Smith, New York
- p. 23, bottom right
Untitled (Tableau), c. 1932–33
Chromogenic black-and-white print, exhibition copy
Approx. 8 x 10 in. (20.3 x 25.4 cm)
The Estate of David Smith, New York
- p. 27, top
“Oval Node” (with “Volton XI”, “Voltri-Bolton VIII”, “Volton XXIV”, and “Volton XVIII” in Background), Bolton Landing, c. 1963
Chromogenic black-and-white print, exhibition copy
10 x 8 in. (25.4 x 20.3 cm)
The Estate of David Smith, New York

- p. 27, bottom
“Oval Node” (with “Voltri-Bolton V”, “Voltri-Bolton X”, and “Voltri-Bolton IV” in Background), Bolton Landing, c. 1963
Chromogenic black-and-white print, exhibition copy
10 x 8 in. (25.4 x 20.3 cm)
The Estate of David Smith, New York
- p. 29, top left
“Black White Backward” (in the Doorway of Workshop) at Bolton Landing, c. 1961
Chromogenic black-and-white print, exhibition copy
10 x 8 in. (25.4 x 20.3 cm)
The Estate of David Smith, New York
- p. 29, top right
“Black White Backward” (in the Doorway of Workshop) at Bolton Landing, c. 1961
Chromogenic black-and-white print, exhibition copy
10 x 8 in. (25.4 x 20.3 cm)
The Estate of David Smith, New York
- p. 29, bottom left
“Black White Backward” (in the Doorway of Workshop) at Bolton Landing, c. 1961
Chromogenic black-and-white print, exhibition copy
10 x 8 in. (25.4 x 20.3 cm)
The Estate of David Smith, New York
- p. 29, bottom right
“Black White Backward” at Bolton Landing, c. 1961
Chromogenic black-and-white print, exhibition copy
10 x 8 in. (25.4 x 20.3 cm)
The Estate of David Smith, New York
- p. 66, top
Untitled (Virgin Islands Tableau), c. 1931–32
Chromogenic black-and-white print, exhibition copy
Approx. 8 x 10 in. (20.3 x 25.4 cm)
The Estate of David Smith, New York
- p. 66, bottom
Shell Construction, 1931
Chromogenic black-and-white print, exhibition copy
Approx. 8 x 10 in. (20.3 x 25.4 cm)
The Estate of David Smith, New York

- p. 67, top
Construction, 1931
Chromogenic black-and-white print, exhibition copy
Approx. 8 x 10 in. (20.3 x 25.4 cm)
The Estate of David Smith, New York
- p. 67, bottom
Untitled, c. 1932–35
Chromogenic black-and-white print, exhibition copy
Approx. 8 x 10 in. (20.3 x 25.4 cm)
The Estate of David Smith, New York
- p. 68
Untitled (Tableau), c. 1931–33
Chromogenic black-and-white print, exhibition copy
Approx. 8 x 10 in. (20.3 x 25.4 cm)
The Estate of David Smith, New York
- p. 69
Untitled (Contact Sheet with Close-ups of Rocks), 1931
Chromogenic black-and-white print, exhibition copy
10 x 5 in. (25.4 x 12.7 cm)
The Estate of David Smith, New York
- p. 70
Untitled, c. 1932–35
Chromogenic black-and-white print of photocollage, exhibition copy
7 x 9 ½ in. (17.8 x 24.1 cm)
The Estate of David Smith, New York
- p. 71
Untitled, c. 1932–35
Chromogenic black-and-white print of photocollage, exhibition copy
5 x 8 in. (12.7 x 20.3 cm)
The Estate of David Smith, New York
- p. 72
Untitled, c. 1932–35
Chromogenic black-and-white print of photocollage, exhibition copy
5 x 8 in. (12.7 x 20.3 cm)
The Estate of David Smith, New York

- p. 73
Molds for “Head as Still Life I”, 1942, and “Head as Still Life II” at Bolton Landing, 1942
Chromogenic black-and-white print, exhibition copy
8 x 10 in. (20.3 x 25.4 cm)
The Estate of David Smith, New York
- p. 74
“Untitled 1955” at Bolton Landing, c. 1956
Chromogenic black-and-white print, exhibition copy
8 x 10 in. (20.3 x 25.4 cm)
The Estate of David Smith, New York
- p. 75
“Untitled 1955” at Bolton Landing, c. 1955
Chromogenic black-and-white print, exhibition copy
8 x 10 in. (20.3 x 25.4 cm)
The Estate of David Smith, New York
- p. 76
“4/28/61” at Bolton Landing, c. 1961
Chromogenic black-and-white print, exhibition copy
10 x 8 in. (25.4 x 20.3 cm)
The Estate of David Smith, New York
- p. 77
“4/28/61” at Bolton Landing, c. 1961
Chromogenic black-and-white print, exhibition copy
10 x 8 in. (25.4 x 20.3 cm)
The Estate of David Smith, New York
- p. 78
Sculpture Group: Freshly Painted Outside Workshop, 1961
Chromogenic black-and-white print, exhibition copy
10 x 8 in. (25.4 x 20.3 cm)
The Estate of David Smith, New York
- p. 79
“Lunar Arc” (1961), date unknown
Chromogenic black-and-white print, exhibition copy
10 x 8 in. (25.4 x 20.3 cm)
The Estate of David Smith, New York

pp. 80–81

“Primo Piano I” (with “Lunar Arc”, “Primo Piano II”, “Zig IV”, “Primo Piano III”, and “Circle III” in Background), Bolton Landing, c. 1962
Chromogenic black-and-white print, exhibition copy
8 x 10 in. (20.3 x 25.4 cm)
The Estate of David Smith, New York

p. 82

“Primo Piano II” (with “Circle I” and “Primo Piano III” in Background), Bolton Landing, c. 1962
Chromogenic black-and-white print, exhibition copy
8 x 10 in. (20.3 x 25.4 cm)
The Estate of David Smith, New York

p. 83

“Primo Piano III” (with “Primo Piano II”, “Circle III”, and “Circle II” in Background), Bolton Landing, 1963
Chromogenic black-and-white print, exhibition copy
8 x 10 in. (20.3 x 25.4 cm)
The Estate of David Smith, New York

p. 84

“Circle and Box” with “Untitled 1963” (and Other Works in Background), Bolton Landing, 1963
Chromogenic black-and-white print, exhibition copy
10 x 8 in. (25.4 x 20.3 cm)
The Estate of David Smith, New York

p. 85

“Circle and Box” with “Untitled 1963”, 1963
Chromogenic black-and-white print, exhibition copy
10 x 8 in. (25.4 x 20.3 cm)
The Estate of David Smith, New York

p. 86

Group at Bolton Landing with “Primo Piano I”, c. 1963
Chromogenic black-and-white print, exhibition copy
8 x 10 in. (20.3 x 25.4 cm)
The Estate of David Smith, New York

STORM KING ART CENTER COLLECTION

p. 88

The Sitting Printer, 1954–55
Bronze
87 x 15 ¾ x 17 in. (221 x 40 x 43.2 cm)
Gift of the Ralph E. Ogden Foundation

p. 90

Five Units Equal, 1956
Painted steel
73 ½ x 16 x 14 in. (186.3 x 40.6 x 35.6 cm)
Gift of the Ralph E. Ogden Foundation

p. 91

The Iron Woman, 1954–58
Painted steel
88 ¼ x 14 ½ x 16 in. (224.2 x 36.4 x 40.6 cm)
Gift of the Ralph E. Ogden Foundation

p. 92

Personage of May, 1957
Bronze
71 ⅝ x 31 ½ x 18 ½ in. (181.9 x 80 x 47 cm)
Gift of the Ralph E. Ogden Foundation

p. 93

Portrait of a Lady Painter, 1954/1956–57
Bronze
64 x 59 ¾ x 12 ½ in. (162.6 x 151.8 x 31.8 cm)
Gift of the Ralph E. Ogden Foundation

p. 94

Albany I, 1959
Painted steel
25 x 25 ¾ x 7 ¼ in. (63.5 x 65.4 x 18.4 cm)
Gift of the Ralph E. Ogden Foundation

p. 95

Raven V, 1959
Steel and stainless steel
59 x 55 x 11 in. (149.9 x 139.7 x 28 cm)
Gift of the Ralph E. Ogden Foundation

p. 96

Study in Arcs, 1957
Painted steel
121 x 114 ½ x 36 ½ in. (307.3 x 290.8 x 92.7 cm)
Gift of the Ralph E. Ogden Foundation

p. 97

XI Books III Apples, 1959
Stainless steel
94 x 35 x 16 ¼ in. (238.8 x 88.9 x 41.3 cm)
Gift of the Ralph E. Ogden Foundation

p. 98

Three Ovals Soar, 1960
Stainless steel
124 ½ x 31 x 23 in. (316.2 x 78.7 x 58.4 cm)
Gift of the Ralph E. Ogden Foundation

p. 99

Volton XX (Voltron XX), 1963
Steel
62 ½ x 34 x 29 in. (159.8 x 86.4 x 73.7 cm)
Gift of the Ralph E. Ogden Foundation

p. 100

Becca, 1964
Steel
78 x 47 ½ x 23 ½ in. (198.1 x 120.7 x 59.7 cm)
Gift of the Ralph E. Ogden Foundation

p. 101

Cubi XXI, 1964
Stainless steel
95 x 33 ¾ x 34 in. (241.3 x 85.7 x 86.4 cm)
Gift of the Lipman Family Foundation; jointly owned
by Storm King Art Center and the Whitney Museum of
American Art

LENDERS AND CONTRIBUTORS TO THE EXHIBITION

Storm King Art Center would like to thank those who lent works to the exhibition.

Irma and Norman Braman Art Foundation
The Lipman Family Foundation
Roberts Family Collection
Jon Shirley
Candida Smith
The Estate of David Smith

David Smith: The White Sculptures is made possible by generous lead support from the Hazen Polsky Foundation and the Ohnell Charitable Lead Trust. Support is also provided by the Bafflin Foundation, Roberta and Steven Denning, Agnes Gund, Hauser & Wirth, the Helen Frankenthaler Foundation, the National Endowment for the Arts, Donna and Marvin Schwartz, and Waqas Wajahat. Additional support is provided by Irma and Norman Braman, The Helis Foundation, The Henry Moore Foundation, The Lipman Family Foundation, Candida Smith and Carroll Cavanagh, and Rebecca Smith and Michael Coffey. Special thanks to The Cowles Charitable Trust, Belle K. Ribicoff, the Robert Lehman Foundation, Inc., and the Terra Foundation for American Art. This program is funded, in part, by the County of Orange and Orange County Tourism. Support for the exhibition catalogue is provided by Furthermore: a program of the J. M. Kaplan Fund.



STORM KING ART CENTER PERMANENT STAFF

Deanna Bolin
Amy Brown
Amanda Burris
Jessica Dawn Carey
Mary Ann D'Egidio Carter
Rachel L. Coker
David R. Collens
Michael Cook
Anthony Davidowitz
Sarah Diver
Annie Ducham
Nancy Ferryall
Robert Finch
Brielle E. Gerrity
Ellen S. Grenley
Dwayne Jarvis
Miranda Kozak
Nora R. Lawrence
Victoria Lichtendorf
Joel Longinott
Rhema Mangus
Anna McLeod
Lillie McMillan
Kayla Nales
Armando Ocampo
Michael Odynsky, Jr.
Tia Padget
Christine Persche
Matthew W. Romary
Julianna Satsuk
Adrienne L. Savino
Nina Scibelli
Michael H. Seaman
John P. Stern
Sara Umland
Hannah Walsh
Sara J. Winston
Amy Zaltzman
Colleen A. Zlock

STORM KING ART CENTER BOARD OF TRUSTEES

Peter Bienstock
Alice Cary Brown*
David R. Collens, *Director & Chief Curator*
Roberta Denning
The Duke of Devonshire KCVO, CBE, DL*
David Diamond, *Treasurer*
Christopher J. Elliman
Jane R. Gladstone
James C. Kautz*
Debby Landesman
Nancy Brown Negley**
Nick Ohnell, *Vice Chair*
James H. Ottaway, Jr., *Chair*
Cynthia Hazen Polsky*
Nicholas A. Polsky
Thomas A. Russo
Anne P. Sidamon-Eristoff
Richard J. Smith
Beatrice Stern
H. Peter Stern*, *Founding Chair*
John P. Stern, *President*
Lisa Stern
Hume R. Steyer, *Secretary*
Stephen S. Trevor
Adam D. Weinberg

*Honorary

**Emeritus